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The next Examination will take place in July, names for which
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MR. BARTON MCGUCKIN,

IN ANNOUNCING HIS RETURN FROM AMERICA IN JUNE NEXT,

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The successful composition to become the property and be published
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The full conditions of the present competition, together with the
words, may be had of the Hon. Secretary, South London Musical
Club, Gresham Hall, Brixton, London, S.W.

In the last competition the Prize was awarded to Mr. Gerard F.
Cobb, M.A., of Trinity College, Cambridge, for his Glee "A Message
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F. J. HOLLAND, Chairman.

SOCIETY OF ARTS' PRACTICAL EXAMINA-
TIONS IN MUSIC.—The NEXT EXAMINATION will be
held at the Society's House, 18, John Street, Adelphi, W.C., and will
commence on THURSDAY, May 24. Full particulars on application to
the Secretary.

H. TRUEMAN WOOD, Secretary.

CHESTER

TRIENNIAL MUSICAL FESTIVAL

WEDNESDAY, THURSDAY, and FRIDAY,
JULY 25, 26, and 27.

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LIST OF WORKS TO BE PERFORMED.

IN THE CATHEDRAL.

WEDNESDAY MORNING, at 11.30.—ELIJAH (Mendelssohn).

THURSDAY MORNING, at 11.30.

PSALM CXXXVII.) For Soli, Chorus and Orchestra.
SYMPHONIC CANTATA) OLIVER KING.

Composed expressly for the Festival.

SYMPHONY IN C MINOR (Beethoven).
REQUIEM (Verdi).

FRIDAY MORNING, at 11.30.

SYMPHONY IN B MINOR (Schubert).

ENGEDI (Beethoven).

LOBGESANG (Mendelssohn).

FRIDAY EVENING.—THE REDEMPTION (Gounod).

IN THE MUSIC HALL.

WEDNESDAY EVENING.—THE GOLDEN LEGEND
(Sullivan).

THURSDAY EVENING.—MISCELLANEOUS CONCERT.

VOCALISTS:

Madame NORDICA.

Miss ANNA WILLIAMS.

Miss DAMIAN.

Madame BELLE COLE.

Mr. EDWARD LLOYD. Mr. GRICE.

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N.B.—The Festival will be inaugurated by Special
Services on Sunday, July 22. At Evensong, the "HYMN
OF PRAISE" (Mendelssohn) will be sung; and the
greater part of the Cathedral will be reserved for the
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Subscription to the Oratorios in the Cathedral, £2 2s.
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For Oratorios, Classical and Ballad Concerts, At Homes, &c., address,
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For Ballads, Oratorios, &c., address, 21, Moumouth Road, Bayswater,
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"Miss Mary Dakin was encored for both her songs, which were
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51, Pentonville Road, N.

MR. HENRY WEAVER (Bass),

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16, Brixton; 19, Dulwich and Blackfriars; 20, Brixton; 23, Peck-
ham; 24, Leytonstone; 25, Newington; 25, Clerkenwell; May 1 and 7,
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MISS EDITH MARRIOTT (Soprano, sister of

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"Far away," "The daisy chain," "Her first letter," "Love's Mes-
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her change of address to Oaklands, Parson's Green, S.W., where she
desires letters respecting concert engagements or Pupils to be ad-
dressed, or to Mr. W. Marriott, 209, Oxford Street, W.

MISSADELAIDE MULLEN (Dramatic Soprano,

from Crystal Palace Saturday Concerts and Handel Festival
Orchestra, St. James's Hall, &c.). Engaged: April 3 and 4, Mansfield
("Creation"); 9, Southsea; 10, Birmingham Cief Club; 11, Eaton
Hall; 13, Dublin ("Ruth"); 14, Dublin; 16, Wrexham ("Loreley") and
"Woman of Samaria"; 19, Galway ("Rose Maiden"); 25, Dublin
("Spectre's Bride"); 27, Bradford ("Boadicea"); "Kenilworth,"
and first part "Paradise and the Peri"; 28, Kensington; May 2 and 3,
Jersey ("Seasons"); 7, Dundalk; 8, Warrenpoint; 9, Monaghan;
10, Cavin; 11, Londonderry; 12, Belfast; 14, Wexford; 15 and 16,
Waterford; 17, 18, and 19, Dublin; 21, Mullingar; 22, Sligo; 23, Galway;
24, Limerick; 25, Clonmel; 26, Kilkenny; 28 and 29, Ruxton; 30, 31,
and June 1, Harrogate; 2, Manchester; 14 to 21, Edinburgh; July 23
to August 3, Llandudno. Address, 57, Elgin Crescent, W.

MISS HARRIET ROSS (Soprano) begs to

announce her REMOVAL to 26, Harefield Road, Brockley, S.E.

MADAME LAURA SMART (Soprano) requests

that all communications respecting Oratorio, Operatic Recital,
or Ballad Concerts be addressed 44, Alexandra Road, London, N.W.,
or, 50, Church Street, Liverpool.

MISS ALICE KEAN (Contralto) requests all

communications respecting engagements, &c., to be addressed to
104, Tottenham Court Road, W.C. N.B.—No vacant dates in May.

MR. VERNEY BINNS (Tenor), 65, King's Cross

Street, Halifax, respectfully begs to intimate his complete
recovery from loss of voice (through serious indisposition), and is
prepared to accept ENGAGEMENTS from this date.

MR. HENRY BEAUMONT (Tenor), from Crystal Palace (Händel Festival Orchestra), St. James's Hall, Carl Rosa Opera, Drury Lane, &c. Engaged: April 5, Croton (1st and 3rd Acts "Faust"); 9, Southsea; 16, Wrexham ("Woman of Samaria"), &c.; 17, Staines; 19, Galway ("Rose Maiden," &c.); 21, Dublin; 25, Dublin ("Spectre's Bride"); 25, Kensington; May 2 and 3, Jersey ("Seasons"), Mr. Collison's Operatic and Concert tour (including "Faust," "Trovatore," and "Maritana"); 7, Dundalk; 8, Warrenpoint; 9, Monaghan; 10, Cavan; 11, Londonderry; 12, Belfast; 14, Wexford; 15 and 16, Waterford; 17, 18, and 19, Dublin; 21, Mullingar; 22, Sligo; 23, Galway; 24, Limerick; 25, Clonmel; 26, Kilkenny; 28 and 29, Buxton; 30, 31, and June 1, Harrogate; 30 to July 6, Llandudno. Address, 49, Ladbroke Road, W.

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MR. JOSEPH HEALD (Tenor) requests that in future all communications respecting Oratorios, Concerts, &c., be addressed to his residence, 33, Endlesham Road, Balham, S.W.

MR. ALFRED KENNINGHAM (Tenor), of St. Paul's Cathedral, begs to state that he has a few vacant dates this month for Concert and Oratorio Engagements. Address, as above, or Grovedale, Parson's Green, S.W.

MR. S. THORNBOROUGH (Tenor). *Répertoire*: "Andromeda," "Redemption," "Elijah," "Creation," "Messiah," "Judas Maccabaeus," Rossini's "Stabat Mater," "Acis and Galatea," Masses, &c. Address, 125, Montague Street, Blackburn.

MR. BROUGHTON BLACK (Baritone), St. Paul's Cathedral, requests that all Communications respecting Engagements or Lessons be addressed to 71, Reighton Road, Upper Clapton; or The Cathedral.

MR. REDFERN HOLLINS requests that all communications be addressed to 30, St. Stephen's Avenue, Shepherd's Bush, W.

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MR. THOS. KEMPTON (Bass) begs to announce his REMOVAL to 67, Petherton Road, Highbury New Park, N., where all communications respecting Oratorio and Ballad Concerts, Masonic Banquets, Church Festivals, &c., should be addressed. Also for Concert Party and Pupils.

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AND SINGING-CLASS CIRCULAR.

MAY 1, 1888.

MAY MUSIC.

THE month of May has been called "The Month of the Poets," for there is scarcely a poet who has not a word of praise for the beauties and charms of this portion of the year—"the fayrest mayde on grounde, deckt all with dainties of her season's pryde, and throwing flow'ers out of her lap around." Not only have the ancient and modern poets praised the month who is figuratively represented in art, as Spenser has described her above, as a sweet maid carried upon the shoulders of two brethren, Castor and Pollux, the twins of Leda, scattering flowers as she goes, but science has immortalised both her and her bearers. Maia is a constellation in the heavens, and these "twin porters," who appeared to sailors in storms "with lambent fires upon their heads," are the zodiacal sign of the month, and are represented as stars of the firmament still favourable to the mariner. The fact will not escape observation that the Church has distinguished the first of the month as the day on which the two saints, St. Philip and St. James, are commemorated, and thus are made, as it were, to usher in the Christian May, as the Gemini did the Pagan. It is interesting to note that in this month there are almost as many Pagan observances preserved and observed as at the time of Christmas. May was the great rural festival of olden time. The joy in the revival of nature, the bursting buds, the swelling blossoms on the trees and hedges, the modest, simple, yet heart-cheering flowers of the field, the happy sights and sounds of rural scenes, glad some songs of the birds, all prompt the grateful heart to express its gladness.

The soul is ready to respond to the cheerfulness of the season. From the earliest days it has been the custom for the youths and maidens to leave the towns and villages for the woods and fields to gather the May—as the blossoming hawthorn is called—and to bind the rural flowers into wreaths and garlands to decorate the doors and windows of their simple habitations with the sweet-smelling plunder of the copses and meadows:—

Youths folke now flocken in every where,
To gather May-baskets and smelling breere,
And some they hasten, the postes to dight,
And all the kirk pillars, ere daylight,
With hawthorne buds, and sweet eglantine
And girlonds of roses, and soppes in wine.
Such merry-make holy Saints doth weane,
But we here sitten as drownd in a dream.

Siker this morrow, no longer ago,
I saw a shole of shepherds out-go,
With singing and shouting, and jolly chear;
Before them yode a lusty tabere,
That to the many a hornpipe plaid,
Whereto they dauncen each one with his maid.
To see these folks make such joiaunce
Made my heart after the pipe to daunce.
Tho to the green wood they speeden them all,
To fetchen home May with their musical,
And home they bringen in a royal throne,
Crowned as king; and his queen attone
Was Lady Flora, on whom did attend
A fair flock of Fairies, and a fresh bend
Of lovely nymphs (O that I were there,
To helpen the ladies their May-bush bear!)

The customs here described by Spenser in his "Shepherd's Calendar" are for the most part still observed in various parts of the country. In Oxford the "shole of shepherds," or their modern representatives, amuse themselves by blowing horns to welcome the daylight on May-morn. This practice is supposed to be Druidical. There are others of distinctly Christian origin. At Magdalen College, in

the same city, the members of the choir mount the tower, and when the clock has struck five they sing the "Hymnus Eucharisticus," composed by Dr. Benjamin Rogers, sometime organist of the chapel. This is done instead of the performance of a Requiem Mass for the repose of the soul of King Henry VII. The vicarage of Slimbridge, in Gloucestershire, is charged with the payment of £10 annually for the maintenance of the custom, which is employed to provide a feast for the chaplains, clerks, and choristers on the day of its observance. The evening concludes with a performance of glees and madrigals in one of the private rooms of the College.

In various parts of the country May games are still kept up, though the dancing round the May-pole has been discontinued as heathenish and superstitious. In a little village of Worcestershire called Offenham, the May-pole is still a central feature in the view, though the May-day observances are of rare occurrence there. At one time a May-pole stood in the Strand in London at the end of Catherine Street, and one of the churches in the city—St. Andrew Undershaft—received its qualifying title from the fact that the May-pole shaft was, when not in use, placed against the tower of the church, and overtopped it in height.

In certain parts of Cornwall, until recently, it was the custom of the young men and women of the place to assemble at a public-house on May eve, and when the clock struck twelve they sallied forth and paraded the streets to call up those who had consented to join them, waking them up by the sound of songs and of music of violins, drums, and other instruments. They walked to some appointed place, where they were expected, and were regaled with junkets, cake, and milk. After this they began the May dance, and so to the fields to gather May. While some were cutting the boughs, the others made the May music. This was done "by cutting a circle through the bark at a certain distance from the bottom of the branches, and, by gently tapping the bark all round from the cut circle to the end, the bark became loosened and slipped away from the wood." A hole was cut in the pipe thus made so that it was converted into a whistle. Each one who was provided with this rustic form of flute accompanied the regular music with "a varied noise shrill and piercing, yet joyous withal." Then they returned, dancing and singing by the way, and, after one more turn through the town or village, decorated certain of the door-posts of the houses with garlands, and went to their several occupations, the day being still young. Many worthy people believe that "May," or the hawthorn blossoms, should never be brought into the house, as it is unlucky. This probably arises from the tradition of the Pagan character of the custom, and the notion that nothing which is of heathen derivation should be admitted into Christian dwellings. Many curious customs are, however, preserved by those who are ignorant of their origin. In Helston there is the Furry-day, derived from the Festival of Flora, observed by many Christian people. The Furry-day song beginning—

Robin Hood and Little John
They both are gone to the fair, O!
And we will go to the merry green wood
To see what they do there, O!
And for to chase, O!
The buck and the doe,
With a heel and toe, rumbelow,
For we were up as soon as the day, O!
All for to fetch the summer home,
The summer and the May, O!
For summer is a-come, O!
And winter is a-gone, O!

is thought by some to be a relic of the old Norse religion. It is not sung until the 8th of May, the day on which St. Michael was substituted for

commemoration in place of Freya. Some of the old Scandinavian customs are supposed to accompany the rites of the "Furry" or "fair day." Music formed a special feature in the day's proceedings. The "Furry-song," as given in "The Ballads of the Peasantry" (Bell's Poets) has no poetical merit, but that it has some antiquity may be inferred from the vague allusions generally, and to the more definite question in the second verse—

Where be they Spaniards
That make so great a boast, O?
They shall eat the grey goose feather
And we will eat the roast, O!

which means, if anything, that they were to be pierced with arrows if they came, so that the verse may possibly have been written at the time of the expected invasion of the Armada in 1588.

The Morris dancers, Robin Hood games, the dancing of the Rounds, were all accompanied by music, some of which still exists in various parts of the country. If only our musicians would take the opportunity of collecting such of these old melodies as come within the scope of their experience, much interesting matter might be brought to light. There are many, with and without words, that are as certainly worth preserving as the folk-songs of other countries. It is useless at present to expect any attempt to be made by the Government to rescue these old delights from oblivion. They order these things better abroad, and the musicians of other nations have stores of characteristic melodies to refer to, and upon which an individuality of style may be based. There are songs employed in out-of-the-way places in England for all seasons, of which musicians know little or nothing except by accident. May is not the only month which has its representative music. Songs for all seasons, for all occupations, descriptive of every form of rural pleasure and aspiration, are very numerous. Some are very quaint and attractive as poetry, and are provided with melodies of singular charm. Mr. William Chappell, in his ever interesting book "Popular music in the olden time," has given to the world a collection of great worth, as showing the wide-spread distribution of popular song in many ages. Some of the May songs therein preserved are full of beauty. Every-day experience shows that in the collection of traditional melodies occasionally heard in rural districts there is much more to be done. Those who wish to prove the existence of the popular love for music, as expressed in song, might lend a helping hand towards the gathering together of the widely distributed fragments. They might show the presence of a national style, or, at all events, might present a means whereby that style could be formed, if it cannot be proved to exist already. The hand of time is rapidly obliterating these out-of-the-way ditties from the memories of the people by whom they were long cherished. An effort should be made to rescue what is left. The world of musical art may not be much the better, but it cannot certainly be at any disadvantage for their preservation.

Take, for an additional example, what has been done in the way of gathering together the old Christmas carols. The efforts of those who of late years have turned their attention to the subject has resulted in a series of monumental collections. There are other fields still unexplored.

There are many songs which were formerly sung by the "Mayers" in different localities, the words of which are preserved, though all enquiries concerning the music have been as yet quite fruitless. Of these the most poetical begin :—

Come, lads, with your bills,
To the woods let's away;
We'll gather the boughs,
And we'll celebrate May.

If we should wake you from your sleep,
Good people, listen now,
Our yearly festival we keep,
And bring a May-thorn bough.
On the Mayers deign to smile,
Master, mistress, hear our song,
Listen for a little while,
We'll not detain you long.

Is the "Mayers' song," here subjoined, the only complete specimen of its kind extant? This, though called the "Hitchin Mayers' song," from its having been first sent from that place to William Hone, who printed it in his "Every-Day Book," is often heard in other places, not only in Hertfordshire, but in Berkshire, Oxfordshire, Essex, Cambridgeshire, Devonshire, and perhaps elsewhere. It is sung by little children, who carry a May-coach, as their framework covered with Spring flowers is called. Sometimes the song is accompanied by pipe and tabor, sometimes it is sung without such musical aid. The sweetness of the melody is much enhanced by the shyness of the singers, who chant the tune.

Remember us poor Mayers all,
And thus we do begin
To lead our lives in righteousness,
Or else we die in sin.
We have been rambling all this night,
And almost all the day,
And now returned back again
We have brought you a branch of May.
A branch of May we have brought you,
And at your door it stands,
It is but a sprout, but it's well budded out,
The work of our Lord's hands.
The hedges and trees they are so green,
With sunshine's light and heat,
Our heavenly Father watered them
With His blessed dew so sweet.
The heavenly gates are open wide,
Our paths are beaten plain,
And if a man be not too far gone
He may return again.
The life of man is but a span,
It flourishes like a flower,
We are here to-day, to-morrow gone,
And withered in an hour.
The moon shines bright, and the stars give a light
A little before it is day.
So God bless you all, both great and small,
And send you a joyful May.

THE HITCHIN MAYERS' SONG.

In moderate time.

Re-mem-ber us poor

dolce.

pp May-ers all, And thus we do be-gin To

lead our lives in righteousness, Or else we die in sin.

THE MINOR NOTATION OF THE TONIC SOL-FA SYSTEM.

BY WILLIAM POLE, F.R.S., Mus. Doc.

WITHOUT entering into any discussion on the general merits or demerits of the "Tonic Sol-fa" system of musical notation, we cannot ignore the fact that it is largely in use, and forms an important element of musical education in this country, for which reason any questions regarding it must have interest for a large circle of musicians.

Now it happens that a question, partly theoretical and partly practical, has lately arisen on no less important a matter than the mode of applying this system to the *minor mode*, which must affect a large portion of the music in which the system is used. In the major scale, the key-note is always called *Doh*, but in the minor scale the present practice is to use the syllables as if the music were in the relative major, so calling the third *Doh*, and the key-note *Lah*.

This practice has been objected to, and in February, 1887, Mr. Sedley Taylor, M.A., of Cambridge, who is well-known for his able writings on other points of musical theory, gave a lecture to the Association of Tonic Sol-fa Choirs, strongly pointing out what he considered the inconsistency of the present practice.

His argument was as follows:—First, he quoted passages from the most eminent advocates and practitioners of the Tonic Sol-fa method, to show that they consider that the "main principle of true teaching is the recognition of the key-note," of a "central or key sound on which the other sounds are attendant," of "a governing or key tone, about which all the tones of the scale group themselves";—secondly, he asserted that the minor scale had an independent status, and was not to be regarded as merely a subsidiary appendage to its relative major;—and thirdly, he argued that if these two premises were correct, the key-note or tonic of the minor scale ought to be treated in the same way as that of the major scale, and characterised by the syllable *Doh*. To do otherwise, he said, was to depart from the ruling principle of the system clearly embodied in the name *Tonic Sol-fa*.

This argument certainly appeared reasonable. Mr. Sedley Taylor's lecture was printed and widely circulated by the Tonic Sol-fa authorities, and I am not aware that the logical force of his reasoning has ever been seriously impugned. But, strange to say, it has not convinced the Tonic Sol-fa practical men, who, I believe, one and all, have resolutely maintained the superiority of their present form of minor notation.

This is a singular fact, and it offers, to my mind, a very curious problem—how to account for the position taken up by the practical men in the face of what would appear to be conclusive arguments derived from their own data. I believe some light may be thrown upon it by a reference to musical history. I have found that in many other enquiries respecting musical forms, a reference to their origin and growth has tended to clear up much error and misunderstanding in regard to their nature and essential meaning; and we may at least try what a similar line of investigation will do in this case. Let us see how the Tonic Sol-fa notation originated, what it was originally intended for, and by what steps it has assumed its present shape.

The originator of the system was a monk named Guido, of the monastery of Arezzo in Tuscany, who lived at the end of the tenth century.* At that time the material from which music was made consisted

of the diatonic scale of tones and semitones derived from the Greeks, and similar to our own, but without any idea of key or tonality at all corresponding to that prevalent in modern music. When Guido was sitting one evening at Vespers in his chapel he heard a certain Hymn to St. John the Baptist being sung by the choir, and he remarked that the first note of each succeeding line was exactly one degree of the diatonic scale above that of the line before it, so that these first notes formed an ascending series. Moreover, he remarked that the first note of the fourth line was a semitone above that of the third line, whereas all the rest were whole tones. Expressed in our modern notation, the first notes might be represented thus:—



Now it occurred to Guido that if he were to take this simple series of notes as a formula, and apply them to the various music that was to be sung, he would be able to show perfectly where the tones and where the semitones occurred, which was the great perplexity and difficulty in reading the music from the notation of the period. This notation, which had been introduced by the Romans at an early period, and perfected by Gregory some centuries before Guido lived, employed, as we in England do now, the Latin letters A, B, C, D, E, F, G to name the various sounds in an octave of the diatonic scale, at a fixed pitch, which probably did not differ much from that of modern days.

But this naming of the notes, according to a fixed pitch, did not suit Guido's purpose. He wanted his formula to represent the same succession of tones and semitones at whatever pitch they might be sung; and he sought for some means of naming the notes of his formula, which should accordingly be independent of absolute pitch altogether. Here a bright idea occurred to him. What could be better for his purpose than the very syllables of the hymn to which he had heard the notes sung? The words of the hymn have been published in almost every musical history. The first syllables in question were—



and this became Guido's formula.

This, it is clear, might be sung at any pitch desired, without any regard to the A, B, C, or fixed symbols: thus (still using our modern notation)—



would all be applications of the formula, the essential thing being that the succession of tones and semitones should be the same in all.

It happened long afterwards that some European nations, who were not content with the pitch denomi-

* See Rowbotham's "History of Music," Vol. III.

nations established by Gregory, took a fancy to substitute Guido's syllables for them. And as in the established diatonic scale the notes C, D, E, F, G, A happened to coincide with Guido's formula, they called these fixed notes by Guido's movable names, thereby distorting his invention, and causing us moderns no end of unnecessary heart-burning.

This formula, then, would apply to any chant within the six notes, and the boys, seeing the written syllables, found it easy to sing anything from them, having specially to remember that between *Mi* and *Fa* there was only a semitone, whereas there were tones between all the others. Guido made arrangements for the extension of his system, but the six notes in question formed the essence of his principle.

But there was another feature of Guido's invention which is more important to our present object. His formula was not only independent of *absolute pitch*, but it was also independent of *definite tonality*. It had no reference to any "Key," as the modern idea of "key-relationship" did not come into existence until many centuries after Guido's day. It is essential, therefore, to thoroughly understand that the lowest note of his formula, Ut (or what has been transformed into the modern "Doh"), did not represent a *key-note* in any modern sense of the term.

There were, indeed, certain "modes" in that day, each of which had one note more important than the rest; but Guido's formula had no reference to them, and its lowest note did not correspond to the important note of any mode then used.

We may now see pretty exactly what this prototype of the Sol-fa system really was. It was independent of absolute pitch, and it had nothing to do with key-relationship. It was simply a formula representing a diatonic succession of notes, having certain definite positions in regard to each other, which could be easily identified and reproduced in singing by the mnemonic aid of the simple syllabic names.

This was Guido's invention, and it appeared to him so important for the interests of music that, with the enthusiasm characteristic of his order and of his time, he gave it out as a direct inspiration from Saint John himself, whose hymn had been instrumental in revealing it to him.

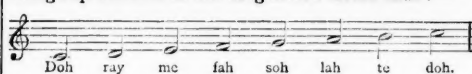
Now, when the authors of the present Tonic Sol-fa system took up Guido's invention, they found a different state of things existing. The vague nature of the scale had disappeared by the universal adoption of the Greek Lydian mode (as our modern major), bringing with it the new features of harmony and of tonality. It was found that Guido's original six notes existed intact, and the subsequent addition of one other had completed the diatonic octave.

It was also seen that the first of Guido's notes (the name of which was altered from Ut to Doh, as giving a better vowel to sing) now represented the all-important "tonic," or "key-note," to which all the others had been caused to bear marked and definite subordinate relations.

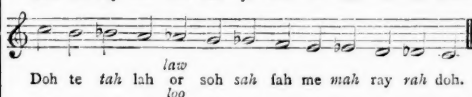
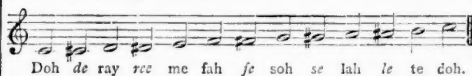
Here, therefore, this key-relation became added to the former relations between the notes themselves, giving increased vigour to the whole system and considerably aiding its mnemonic power and usefulness.

This resulted of itself from the general musical change. But there had also now arisen another element of a new character. Guido's system only provided for *diatonic* passages, but now *chromatic* notes were in use, and the authors of the modern Tonic Sol-fa system endeavoured to make it provide for these chromatic notes, by changes in the vowel of the name used. This gradually extended until a full

chromatic scale was obtained. The diatonic scale being represented in the Anglicised forms thus:—



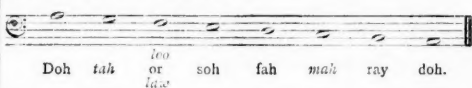
the chromatic or altered notes were added somewhat in the following manner—



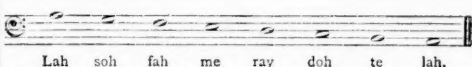
I find some slight variations in the orthography of these symbols, but the general nature of the additions will be easily understood.

Let us now turn back to the question at issue. The argument on which Mr. Sedley Taylor lays the greatest stress is, that the minor mode is really an individual and separate thing and not merely a variation of or an appendage to the major mode. This is undoubtedly true. Originally there were seven "forms of the octave,"* all separate and independent. Our present major mode is one of them, and our present minor mode is another of them. On this ground, considering the importance attached by the Tonic Sol-fa authorities to the key-relations, he insists that the minor key-note ought to be made "Doh." It is true that the relations of the notes to the tonic would not then be the same as in the major scale, and therefore the old Guidonian formula would not apply, but this, Mr. Taylor considers, might be easily provided for by the modern chromatic syllables.

Thus, taking the normal or unaltered form, he would intone it as follows:—



But, as we have said, the Tonic Sol-fa authorities, in spite of these theoretical considerations, still prefer to intone it thus:—



making "Doh," not the key-note, but the third.

Now, as we may give these dissentients credit for being intelligent and experienced musicians who know their own business, we ought to find some good reason for their decision, and I believe this reason is explained by the historical considerations above given. Their action seems to have been prompted by an appreciation of the great practical value of the old simple diatonic Guidonian principle, which formed the basis of their system, and by a desire not to depart from it to any greater extent than is absolutely necessary.

Guido's formula, as we have seen, had nothing to do with tonality or key-relationship; it expressed only the relations of a particular series of notes between themselves, without reference to the peculiar importance of one in particular; and the Tonic Sol-faists appear to consider that when they find that series of notes existing, the simplest and easiest thing

* See "The Philosophy of Music." Second Edition. Novello, 1887. Chapters IX. and X.

to do is to characterise it by Guido's formula, no matter what "key" or "mode" it may have reference to.

As to calling in the aid of the chromatic syllables, the practical men may say that this is wandering too far away from the original principle without sufficient reason, and that the usefulness of the system depends largely on its integrity and its simplicity. The chromatic syllables, they may urge, were invented, and intended, to provide only for accidental departures from the diatonic scale; and that wherever that scale is found intact, the original formula is its proper interpreter.

In order to test a principle, it is sometimes worth while to see how it would act if carried out to its full extent. Let us try the experiment in this case. The minor mode is not the only one beside the major which has an independent status. There are five others, which are often considered obsolete, but some of them have been partially used in modern days, and it is not improbable that they might, to some extent, come into use again. Suppose they did, how would the Tonic Sol-fa system be applied to them? We will take the three most important, and try the two systems, adding the major and minor for the sake of comparison.

(The names refer to the original Greek appellations):—

Lydian Mode (modern major).

By the Tonic method. *By the Guidonian method.*

Hypodorian Mode (modern minor).

Phrygian Mode (first Church Mode).

Dorian Mode (third Church Mode).

Hypophrygian Mode (seventh Church Mode).

Now, judging by the practical decision of the Sol-faists on the minor scale, I suppose they would prefer the right-hand settings. These keep in each case entirely to the seven simple syllables in the purity of their original musical significance, and preserve always the strict diatonic character of the nomenclature.

The left-hand settings comply with the condition that the "Doh" should be always placed upon the key-note; but it is questionable whether this condition would ensure the object aimed at—i.e., the effective definition of the key-relationship, in any case except that of the major scale. For when we come to compare the tonal qualities of the different "forms of the octave," we should find that the tonality which attaches so remarkably to modern music, and which we are in the habit of thinking so indispensable, is, in its full significance, confined to the Lydian mode. The minor mode, in its true normal form, loses much of its tonal analogy with the major, this analogy being chiefly kept up by the abnormal alteration of some of its notes. And when we get into the other

modes the modern key-relationship vanishes almost entirely, and new forms of tonality come in of a different nature.

Helmholtz, in a passage quoted by Mr. Sedley Taylor, makes a remark which is very pertinent to this point. He says: "The series Lah, Te, Doh, &c., very soon acquires, for singers who have been trained upon it, the significance of a second principal series (Hauptreihe)." The word *Hauptreihe* clearly refers to any of the model "forms of the octave," and the opinion that the Guidonian intonation of any one of these will tend to impress on the pupils the peculiar nature of its tonality, embodies a new and striking idea.

Mr. Sedley Taylor would say that the right-hand plan becomes a "fixed Doh" and so is treacherously betraying the system into the hands of the enemy. It is true that the "Doh" on this plan does become fixed in a certain sense, but not as Hullah and Macfarren fix it. It is not fixed as regards *absolute pitch*, for the Doh may be on any note whatever. The only condition is that it be fixed as regards the *positions of the tones and semitones in the diatonic scale*, which is quite a different thing from what is usually known as the "fixed Doh." It is fixed as Guido fixed it, and this fixity was undoubtedly, in those days, its chief merit.

Whether this is the case for its modern use, under the new circumstances of tonality, is exactly the point in dispute. I offer no opinion on the matter myself, having no special acquaintance with the working of the Tonic Sol-fa system; I have only tried, by the aid of history, to show that those who do know it are not exercising a merely factious opposition to the theoretical views which have been so ably set before them, but may have at least some reasonable ground for their faith and practice.

Their weak point is, I conceive, that their writers have, in their estimate of key-relationship, made its significance too wide and too general, being obliged to abandon it as the ruling element of their nomenclature the moment it departs from the Lydian mode. Mr. Sedley Taylor has come down upon them for this inconsistency, and I think rightly.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XXIV.—HÉROLD (concluded from page 205).

In his biography of Hérold, M. Jouvin institutes a comparison of some interest between "Zampa" and the work ("Le Pré aux Clercs") which has now to come under our observation. He remarks:—

"'Le Pré aux Clercs' and 'Zampa' have divided musicians. It was very difficult to establish a parallel between the two works. The first is a musical comedy which becomes more serious towards the end; the second is a fantastic drama, lighted up here and there with the smiles of Italian music. To prefer 'Zampa' to 'Le Pré aux Clercs,' or, on the contrary, to incline towards this rather than towards that, is therefore an affair of sentiment, of temperament, in which the rules of the beautiful, the true, and the grand in art cannot guide and fix our judgment with certainty. One is able to say that in 'Zampa' there is more passion, power, and strength; but, on the other hand, more unity of perfection and colour in 'Le Pré aux Clercs,' but to do this is not to solve the difficulty of giving preference to one or other of the two masterpieces born in the maturity of the composer. 'Zampa,' translated and played in Germany and Italy, became popular from the first with our neighbours on the other side of the Rhine and the Alps. With us it was a question, judging

the work to be denationalised and disclassed on a stage where frippery achieves success with greater ease, to give it to the Opéra as its natural place. For that it would have sufficed to set the dialogue in recitative. The idea of such a transformation occurred, I believe, to Adolphe Nourrit, who was much in love with the part of the Don Juan corsair. Rossini, who had great regard for Hérold, and under all circumstances spoke of him with esteem and admiration, more willingly called him the author of 'Zampa' than of the 'Pré aux Clercs,' marking thus a preference for the first of the two works over the second. On the other hand, our temperament is better suited, perhaps, by the lighter and more French qualities of the 'Pré aux Clercs' (I refer here to the first two acts; the third act changes the character of the smiling and *spirituelle* comedy, and is a grand stroke of the wing which opens up new horizons to the musician's inspiration). Not long ago I talked with the *doyen* of French musicians, that old man always lovable and always young. Our conversation touched the delicate and undecided question, which divides, and probably always will divide, the admirers of 'Zampa' and 'Le Pré aux Clercs.' I ranged myself frankly among the first. M. Auber would not pronounce between the two masterpieces, but with characteristic tact, good sense, and feeling, made me to understand that if there be more of spirit, breadth, and grandeur in 'Zampa,' the author of 'Le Pré aux Clercs,' without losing any of the originality and suppleness of his talent, had to struggle, in the second poem, against difficulties which, unhappily, the public do not take into account. 'In drama,' said to me the author of the 'Domino Noir,' 'the musician is carried away, whether he likes it or not, by his team; in comedy he himself must drag the carriage; it may even happen that, instead of being placed before, he is put behind, and then he can push the harder.' The comparison is admirable in its delicacy and truth."

"Le Pré aux Clercs," after much trouble and difficulty in finding proper artists, and in perfecting the representation so as to satisfy the composer, was produced December 15, 1832. Its *première* took place amid a scene of extraordinary enthusiasm. The work triumphed "all along the line," and, when the name of the composer was announced after the curtain fell, as is the French fashion, two thousand voices demanded that Hérold should appear. The actor who had made the announcement retired in search of the fortunate musician, presently returning with a grave face and serious manner that commanded silence. "Messieurs," said he, "M. Hérold is not in a condition to present himself before you." That was true enough. The excitement of the evening and the tumult of a great success had been too much for his enfeebled health. He hastened home, laurel-crowned, but with death at his elbow. Scarcely had he embraced his rejoicing family before blood poured from his mouth, and Hérold was carried to a bed whence he was destined never more to rise.

Hérold survived his greatest triumph less than five weeks. Meanwhile "Le Pré aux Clercs" continued its successful course, and the thoughtless Parisians, absorbed in enjoyment of it, took small heed of the composer's condition. They did not anticipate danger. Hérold had just given proof of strong vitality, as was thought; and he was but forty-two years old. Why should he die? He had no business to die. But *pallida Mors* knocks impartially not only at the mansion of the great and at the hovel of the poor, but at the dwelling of the youth, the strong man, and the aged. Hérold's time was up and the summons came in due course. The news of his departure struck Paris like a thunder-bolt. At first it was not credited,

and when the Opéra Comique was found to be closed a journal of the day attributed the fact to a false and shameful report. The next evening, the audience of "Le Pré aux Clercs" saw the actors gather round a bust of the composer, and heard one of their number, Pouchard, recite elegiac lines by Leon Halévy, some of which may be translated thus:—

Young in age and old in success,
He died at forty years . . .
His last chord was his expiring sigh.
Hérold, take thy flight to another land.
Thou wilt find above, by fate reunited,
Cimarosa, Weber, children of genius,
Like thee, dead in life's young spring,
Like thee, in death victorious.

The master's funeral took place January 21, 1833, and was of a public character, consistent with the general mourning that reigned around. A friend of Hérold, the pianist Chauvieu, has thus described the scene:—

"An immense procession, comprising friends and artists of all kinds, joined the musicians of the Opéra Comique and the Opéra, in escorting the body to the church at Neuilly. There several pieces were performed, mostly taken from his (Hérold's) works. The prayer in "Zampa" produced such an effect that the emotion was general. From the church, the procession moved along the outer Boulevards to the cemetery of Père la Chaise, where a vault had been prepared not far from Méhul, his master and friend. A circumstance beyond the control of those who arranged the funeral prevented its passing the theatre where the musician had acquired his glory and where a last act of homage awaited him. The Academy, which had been ready to receive him into its ranks, was represented, in costume, by the author of "Montano." Old Berton carried the green palm of the Immortals to place upon the tomb of him who sang the "Pré aux Clercs." Berton should have pronounced the farewell oration, but his emotion was such that he could not get beyond the gate of the cemetery. In coming to render, in the name of the Institute, last honours to Hérold, the old man was seized by sudden feeling in remembering that, six months before, he had conducted to the same cemetery his son, Henri Berton, dead of cholera.

Speeches were made at the grave by Fétis and Saint-Georges, and then the crowd, turning homeward, left Hérold to his long rest. But not to instant silence. The master, though dead, spoke once more, in new tones and concerning new things; there being found among his papers the Overture and four numbers of an unfinished opera entitled "Ludovic," libretto by Saint-Georges. These pieces were complete, and others were sketched so far that their perfecting presented a task of little difficulty. There was no hesitation whatever in determining to finish "Ludovic" and put it upon the stage while interest in the composer was yet keen. Halévy charged himself with the task; the opera was played, and a great success achieved. M. Jouvin adds, with reference to this work: "I shall not enquire how much good fortune was due to public gratitude and to recollection of 'Le Pré aux Clercs.' It is to be presumed that the feelings in question were not hurtful to the piece. In what proportion did this posthumous child of Hérold belong to its father and its god-father? I know not. I have not the opera of 'Ludovic' under my eye, I have not been admitted into the secret of the work done by the musician who, two years later, wrote 'La Juive' and 'L'Eclair' without taking breath; I only charge myself to report, without guaranteeing, a tradition which attributes to Hérold the Overture and four pieces in the first act of this lyric drama."

The reader has had occasion to know that Hérold

was in the habit of committing to paper his ideas and experiences of men and things. We have quoted extensively from his very interesting journal, and now it will not be less profitable to glance at some of the documents which were found in his desk, when the hand that wrote them was cold in death. Among these was a collection of separate thoughts upon artistic matters (similar to those of Schumann), entitled "*Cahier rempli de Sottises plus ou moins grandes, rassemblées en forme de Principes par moi.*" The title is jocular, but not so the contents: "He had reflected much upon his art," writes the French biographer, "he loved and respected it, he took a large view of it, and, without attaching to these penstrokes an exaggerated importance, he sketched a theory of the beautiful in music." We will now look at the "Sottises" for ourselves, as we find them in M. Jouvin's book.

"Take care to write for voices neither too high nor too low. Melodies must come from the soul to reach the soul of the auditors."

"Try to find a just medium between the vague music of Sacchini and the vigour of Gluck. Think often of Mozart and his beautiful *airs de mouvement.*"

"Lean always to the side of melodies free from platitudes."

"Examine well the character of the scene; if languor, or vigour, or tenderness, or melancholy, or sadness ought to predominate in each piece."

"In a *crescendo* . . . begin a long way off."

"In all arts, and particularly in music, for some time past, people are skilful in finishing and polishing without reflecting how much more important is a good general design."

"When the words say nothing, or but little—which is often the case—it is necessary to make a pretty melody in the orchestra with the violins, Italian fashion, repeat it in several keys, with good modulations and mixed up with some striking unison phrases. That makes a good effect, above all in the *ensembles*, or when there are exits and entrances."

"Composers of the present day seek after the new only to finish the phrases. The Italians do the contrary. Keep away from both."

"Of melody as much as possible."

"Declaim with truth and strength."

"Find themes which bring tears."

"Begin a vigorous air with eight bars of *Largo* and attack after."

"Great sorrows are silent," observed Seneca. Thus Hero, seeing the floating corpse of Leander, held her peace. He who goes to the opera only to hear the music had better frequent the concert-room. The musical tragedian ought above all to sing, but ever in agreement with the situation."

"Why not use several styles in a great work? A chief priest can sing in the ancient manner, the others in the modern."

"Church music ought to pray for those who listen to it; as said Salieri."

"The greater the auditorium, the less it is necessary to work the orchestra. Think what makes the effect at Milan and Naples."

"Why not, in a grand opera, have a fugal chorus, *à la* Handel? Why? Because it is difficult."

"Why not sometimes have recitatives for four voices, like Handel, when the situation admits of it? Same answer as before."

In this manner did Hérold express, and the same time fix, the ideas that floated through his busy brain, and it is a thousand pities that few others besides himself and Schumann should not have thought it worth while to make such contributions to the proverbial philosophy of their art.

With regard to Hérold as a man, conflicting state-

ments are made. By some he is described as restless, unhappy, and jealous, and a biographer thus writes: "He was a man of caustic spirit, who had the weakness not to rejoice in the success of others." Another writer says that he "had a caustic spirit," in which, by the way, brilliant and original talkers like Hérold are often tempted to indulge, whether it belong to their nature or not. Evidence is not wanting on the other side, and M. Jouvin contents himself with a sweeping denial of all the charges brought against the character of his hero. Without discussing the points *pro* and *con*, we may say that while Hérold was not entirely free from shortcomings of the nature indicated above, he was thoroughly good at heart, gentle, with an inclination to melancholy, the result, perhaps, of chronic bodily weakness; a good husband and father, whose highest social happiness was found in domestic life, and an exemplary citizen. On one point his career challenges the fullest praise. We refer to the admirable perseverance with which he followed up his set resolve to win fame as a composer. It has sufficiently appeared that his outfit to this end was not the most complete. He lacked the individuality of style which, as a rule, accompanies, or forms part of, musical genius, and for some time he inclined now to this school, now to that. Such a situation is eminently dangerous, and threatens the very foundation of success. Hérold happily escaped its graver perils, and, at the too early close of his career, had formed a manner of his own—a secure and congenial basis, on which, had he been spared, he might have erected many a fair and goodly edifice. If genius be, as somebody has called it, "the faculty of taking pains," then, surely, Hérold was a man of genius.

As to his crowning achievements, we cannot do better, if authorities must be quoted, than cite the opinion of M. Gustave Chouquet, Keeper of the Museum of the Paris Conservatoire. Speaking of "Zampa," M. Chouquet remarks: "In a word, we recognise in 'Zampa' the hand of a master, who, to the spirit of Italian music, unites the depth of the German and the elegance of the French school." With regard to the "*Pré aux Clercs*" we read: "In setting it, Hérold not only did much to elevate the tone of French Opéra Comique, but had the satisfaction of treating a historical subject. We might specify each number, from the Overture—as full of warmth and colour as that of 'Zampa,' but forming an independent Symphony, not built upon the materials of the opera—to the scene of the barque, where the expressive tones of the violas and violoncellos complete the narrative of the voices, and the whole forms one of the finest effects of pathos ever produced on the stage. The work is characterised throughout by unity of style, variety of accent, and sustained inspiration, always kept within the limits of dramatic truth. The great requisites for a creative artist are colour, dramatic instinct, and sensibility. In colour, Hérold was not so far behind Weber, while in dramatic instinct he may be said to have equalled him. His remark to a friend, a few days before his death, shows his own estimate of his work, 'I am going too soon; I was just beginning to understand the stage.' So modest are the utterances of these great poets, who are the glory of their art and the nation!"

With the foregoing estimate, save as regards the comparison between Hérold and Weber, we entirely agree, and we hold that it fairly adjusts the light in which Hérold should be contemplated by those who would study him as he was.

Hérold's works include, besides his operas, two orchestral symphonies, a hymn, the "Transfiguration," for voices and orchestra, three quartets, a

scena, with chorus, three pianoforte sonatas, and a large number of caprices, rondos, divertissements, &c., for the pianoforte.

THE MATERIAL OF MUSIC.

(Continued from page 265.)

V.

THE peculiar character of the instruments employed by the musicians of old forbids any other conclusion than that the accompaniments performed were anything else but a repetition of the melodies sung by the voice. So soon as the principles of harmony were recognised, and a better knowledge of certain of the materials employed in producing musical sounds was acquired, the means to the end desired became increased, and the contrivances called into requisition were multiplied. All the instruments of the orchestra belong to three primary divisions—stringed, wind, and pulsatile. The methods of making music after these means have been derived from the highest antiquity. The basis of the knowledge which we now possess in the construction and employment of musical instruments was necessarily of the most primitive character, and was rather empiric than scientific.

The origin of musical instruments is still veiled in obscurity, though various theories have been advanced to account for it. It is fair to assume that in a primitive state men first thought of the contrivances by which they could strengthen their powers in the pursuit of their daily wants. The bow and the tube were the earliest weapons employed in hunting. The twang of the bow and the rush of air through the tube suggested the means for diversion in the hours of rest after toil or during the periods of enforced idleness.

Nearly every nation on the face of the earth possesses some modification of these instruments, with or without the addition of some sort of drum. In Europe alone have the improvements been made which have culminated in the beautiful machines now at the command of all those who desire to become possessed of them, and who can, of course, provide the necessary funds for their purchase or acquisition.

It is not a little singular that more than one of the instruments in use in Europe were derived from the intercourse established with the Asiatic nations at the time of the Crusades. Now, while these have been improved and carried to perfection by the people who have adopted them, the inhabitants of the East continue to reproduce their instruments almost without change from the patterns handed down to them by their forefathers.

The names of certain instruments show their connection with their prototypes. For example, the word *lute* is a modification of the words "el 'ood," the name by which an instrument of the original type, a sort of guitar, is still distinguished in Egypt. Milton speaks of the "jocund rebeck," meaning thereby a sort of fiddle. The "Rebab" of the Turks is a three-stringed instrument played with a bow. The word *bassoon* is generally understood to have derived its name from the quality of tone it produces. Mediæval writers called it *buzaine*, *buisine*, *buzzing*, showing a possible connection with the Egyptian word for a pipe of deep tone, and the drone of the bagpipe, which is *Zummarah-bi-soan*.

There are four kinds of stringed instruments in use—namely, the violin, the viola, the violoncello, and the double-bass. These form a nucleus of tone which is indispensable in a properly organised orchestra. There is no combination of sound which

is so completely satisfying, none so lastingly effective. A quartet of certain groups of wind instruments can be introduced for the sake of effect and colour, but none are capable of so much variety or whose continuance can be endured without a painful sense of monotony.

Composers distribute the fulness of their harmonies among the strings as the most perfect balance of tone. If, as is sometimes the case, the strings are silent for the sake of effect, their return always lightens up the score like a ray of sunshine piercing a dark cloud.

The violin, viola, and the violoncello are each mounted with four strings, tuned a fifth apart. Each has an available compass of three octaves and a half. In the hands of skilful players, for solo purposes, the compass may be extended upwards. By the use of the harmonics, which are produced by lightly pressing the finger on certain points of the strings, a greater number of high notes may be formed. These are useful only to the solo performer. For ordinary orchestral purposes, the compass of three octaves is found sufficient. The violins are divided into first and second. They play from the treble clef, placed upon the second line as usual. Lully, the French composer of the seventeenth century, one who by his earnest labours helped to advance orchestral art and dramatic music, wrote the parts for his violins with the treble clef placed on the first line; from which the clef when in that position was called the French violin clef. The object of shifting the clef was to accommodate the sounds to be employed to the compass of the instrument. This was a practice derived from the mediæval musicians. They were not unacquainted with the use of the ledger lines, but they hesitated about employing them, inasmuch as it would have broken one of the then accepted primary canons of art. The clef was made movable so as to include all the notes required within the boundary of the staff. In the present day no such considerations influence composers, and ledger lines are employed freely both for voices and instruments. The old masters were compelled to restrain their expressions within the limits of artistic knowledge and capabilities. Few of the old writers up to the beginning of the eighteenth century wrote music for the violin, for their orchestral effects, beyond the primary positions. The keys that were in use were capable of being produced without the trouble of "shifting."

It is true that there are violin passages as old as the beginning of the seventeenth century which imply an acquaintance with the art of shifting, but this was a practice not indulged in by the majority of players. The difficulties were known to the audiences of the latter part of the same era, for it is asserted that whenever certain passages were to be given which required the production of the high C, the enthusiastic and anxious amateurs were wont to caution the players to look out and not miss the note—"Gare l'ut."

The conquest of the difficulties of the instrument by several successive players made the way easy for those who followed, and there is scarcely one of the violinists of an ordinary orchestra who is not competent to produce effects upon his instrument which would have astonished the greatest players of two centuries ago, when violin playing was in its infancy. The violin as we know it is the most perfect development of the large number of instruments played with a bow, known to all people with any degree of civilisation.

The parent of the family is supposed to be the *Ravanastron* of India. Out of this has been formed the *Urh-heen* of China, the *Rebab Omerti* and *Kermangh* of Arabia and Persia, the *Koba* of Tartary,

the Sarunga and Tarau of Burmah, the Guhue of Africa, the Goudah of Russia, the Gue of the Shetlanders, the Fidla of the Icelanders, the Fithele of the old English people, the Cruit of Ireland, the Crwth of Wales, the Violars of the Troubadours, and the various kinds of viols which immediately preceded the violin. The derivation of the word "viol" is uncertain, but it is supposed to have been formed out of the word "fithele." To those folk to whom the diphthong "th" presented a difficulty in pronunciation, the word became on the one hand "fiddle," on the other "vielle," and consequently "viol." The names of all the members of the violin family in present use are Italian. The root-word is "viol" or "viola," which is retained for the tenor violin, the instrument nearest in size to the ancient viol, whence all the others derive their names. This violin or *violino* is the diminutive of *viola*, and means the small viol. *Violone*, the name for the double-bass, is the greater *viola*, and *violoncello* is the lesser *violone*. It is absurd to speak of any instrument as a 'cello, as the syllables only express the diminutive of something. We do not say in English that a certain artist played a solo on the "little," people would ask what is the "little"?

The harp, another stringed instrument occasionally employed in the orchestra, is one of the most ancient instruments in existence. It is mentioned in the authorised version of the Bible many times. The original word is *kinmor*, but although it is possible that the Hebrews were acquainted with the harp, it is not certain that the word *kinmor* really means harp. That it refers to a stringed instrument there is no doubt, and the fact that it is translated as harp does not completely establish the existence of the instrument in the form familiar to us all. The Assyrians possessed harps, as the numerous representations upon the sculptured stones conclusively prove. The frescos in the Egyptian tombs also give pictures of harps and players. The general name for the Egyptian harp was *bound*.

The Greeks called the harp by various names, such as *pektis* with two strings, the *Sinckion* and the *Epigoneion* had many. The instrument *Phorminx*, which is sometimes translated *harp*, is understood to have been one of the many forms of the lyre. The monuments of ancient Rome show very few instances of the harp in its well known forms, the word *cithara*, which is translated lyre, lute, guitar, &c., indifferently, is a term derived from the Greek for a stringed instrument, but it offers no help towards clearing the clouds surrounding all knowledge of this matter.

The harp has been known in Britain and Ireland since the days of the Phœnicians. It was the favourite instrument with the bards, and a knowledge of its use was one of the three things necessary to distinguish a freeman from a slave among the ancient Welsh and the Saxon inhabitants of South Britain. The ancient gleemen were skilled in its use, and the bards employed it to accompany their recitals of the acts and deeds of the old warriors and kings. It was one of the last of the musical machines to yield to the improvements of modern science. While nearly every other instrument was improved in shape and mechanism, the harp remained unchanged through generations. These changes were not made or adopted until the last century. Its introduction into the orchestra dates from the early years of the present century. Berlioz was one of the first of the modern composers who tried systematically to obtain effects from the harp which should have a distinct influence upon orchestral colouring. He was followed by Wagner and Liszt, who adopted his plan. The Italian composers,

Donizetti, Bellini, and Verdi, generally employ it alone, or with sparing accompaniment. The piano-forte, which is a development of the harp, is rarely used as an orchestral instrument properly so called; but it possesses a peculiarity of character so well known that it calls for no comment here.

The wind instruments of the orchestra are numerous and of distinct peculiarities of character. They are the flutes, both small and great, the oboe, the clarinet, the bassoon, and occasionally the cor anglais, or English cornet, and the basset-horn. These are generally spoken of under the comprehensive term of the "wood-wind," in contradistinction to the "brass-wind," which includes horns, trumpets, cornets-à-pistons, trombones, ophicleides, and euphoniums.

The flute is an instrument of very ancient descent, and is therefore entitled to a certain amount of consideration for its respectability.

The many improvements in the flute since the days when it was a simple tube, formed in the semblance of the lamprey or *fluta*, whence its name is said to be derived, have exalted it from a toy to a scientific machine. It may seem strange to those who know the instrument by sight only, if they are told that the old English flutes in use up to the beginning of the eighteenth century were in form and tone exactly similar to the common wooden whistle still popular with musical youth in many rural districts. It was then called the beaked flute or *flûte à bec*. It was also called the English flute. The flute, as now played, has no mouthpiece, but is blown or breathed into through the mouth-hole at the side. This method of playing it was supposed to be derived from the Germans; at all events, it was called the German flute when played sideways. It was called also *flauto traverso* when used in this position. Handel gives it this name in his scores to distinguish it from the common flute, which in his days was extensively cultivated by amateurs. The superiority of the command of the resources of the instrument in the form known as the German flute has led to the neglect of the old *flûte à bec*, which is now represented in art by its descendant or, perhaps, its prototype, the penny whistle. The improvements effected in the instrument by the addition of keys, and the method of blowing sideways, enable the performer to obtain more perfect control over the harmonics or upper partial tones of the flute, which are of remarkable beauty when well managed.

There are several kinds of flutes, which are variously named according to the character of the tone, but only two sorts are commonly used in the orchestra—namely, the flute already spoken of, which is sometimes called the great flute, to distinguish it from the small flute or *piccolo*, which is also called by the Italians *ottavino*, because it plays sounds an octave higher than the notes written for it. When this is employed with moderation, it is capable of producing most delightful results. When it is used indiscriminately, its tone is vulgar, its effects bad, and its character is demoralised.

Musicians of the sixteenth and the first portion of the seventeenth centuries wrote for a harmony of flutes of various degrees of tone. They called their flutes *flauti dolci*, because of the softness of the tone. The treble flute of this combination also received the name of *recorder*, and the single instrument and the combination are spoken of by Shakespeare.

The *flageolet* or *flaschin* was a sort of recorder. It obtained its name from the shape of the upper portion, which was like a flask or a bottle. There were small instruments of this shape, but without the holes for the fingers required to produce a series of scale sounds. These were called *fiaschetti*, or, in English,

ent-calls. They could be made to produce most ear-piercing tones, and were frequently employed, especially in Italy in the last century, to express disapproval. From their use comes the term *fiasco*, signifying a failure, because all things not approved of were whistled down. Those who joined in this form of expression of their dislike who were unprovided with the *fiasco* or *fiassetto*, amused themselves by blowing down the hollow pipe of a key. This practice also has provided a metonymical phrase, which has, however, not travelled beyond Italy. We speak of a *fiasco*, the Italians say that a performance which failed was received *Col la chiave*, "with the key."

The oboe, in one shape or another, is found among all European nations, and may also be traced among many African and Asiatic peoples. In olden times the oboe was called *chalumeau* (from *calamus*, a reed). The German word *schalmey* and the English *shawm* are derived from this root. The origin of the term oboe cannot be found. The suggestion that the French words *haut bois* (high wood), because it is a wood instrument of high tone, must be rejected as too far-fetched. The plaintive "acid" character of its tone makes it valuable for the production of special effects. It has never lost the pastoral character it inherits from its ancient prototype, and it is, therefore, of the greatest use in portraying rural effects.

Another valuable instrument derived from the old shawm is the clarinet. This is the only member of the family of wood-wind instruments in common use in the orchestra whose origin and history can be completely known. It also is a reed instrument; but it owes its peculiar tone and compass to the employment of different series of harmonics to those which help to extend the scale of the oboe. The harmonics of the oboe are similar to those of an open pipe, and may be represented by the numbers 1, 2, 3, 4, &c. The overtones of a clarinet correspond to those of a stopped pipe, as represented by 1, 3, 5, 7, &c. The clarinet has a single reed, the oboe a double one. The first overtones of the clarinet are at the interval of a twelfth. This limits the power of the instrument in its excursions into extreme keys. Therefore clarinets of different lengths of pipe are required by the player according to the tonality of the music. There are three clarinets in common use which the player keeps beside him ready to hand. These have for their generating tone the notes B flat, A, and C. With these the player has command of all tonalities. His part in the score is written in the key of C, which is assumed to be the normal tone of the instrument. It was invented by Johan Christoph Denner, in 1690. He called it clarinet from a fanciful resemblance of a portion of the tone to that of the trumpet (clarina). It is therefore a solecism to insert the letter "o" in the word, as it makes it a barbarous compound of two languages—clarion from the English poetical word for a trumpet, and "et" as an Italian diminutive.

Mozart endeavoured to popularise the instrument by writing many solos for it, and by introducing it into his symphonic scores. It made its first appearance in London in the opera orchestra at the instance of J. Christian Bach, who wrote special parts for a pair of clarinets in his opera "Orione, ossia Diana vendicata," produced in 1763.

The bassoon is another instrument of ancient descent and of Eastern origin. It was known in England by many names, seemingly according to the fancy of the describer. Thus it is called Buisine and Buzaine, probably from its Eastern name; Bombard, from its deep and buzzing sound, and later, when improvements had been made whereby its length was shortened by folding over, it received the name of Courtaal. The term fagotto was given to the improved bassoon made by Afranio of

Ferrara in 1540. He discovered a method by which the instrument could be made more under the command of the player without any loss of its depth of tone. This was by folding over the length of tube required for the production of deep sounds, and as the instrument had then the appearance of a bundle, it was called fagotto, the Italian for a bundle. In the orchestra all these wind instruments are employed in pairs with the exception of the piccolo flute, which is used alone.

The cor anglais and the basset-horn are deep-toned instruments of the oboe and clarinet type, which are occasionally employed in the orchestra when special effects are required.

(To be continued.)

THE GLASGOW EXHIBITION ODE.

In the absence of particular information regarding musical arrangements at the Glasgow Exhibition, the opening of which is now near at hand, we can only invite the notice of our readers to the work composed by Dr. Mackenzie for the inaugural ceremony. It was right and proper that two Scots should be associated in this production as poet and musician, and it was fortunate that the services of Mr. Robert Buchanan were available in the first-named capacity. Mr. Buchanan has written a very spirited Ode, in the form principally of an invocation to the city on the Clyde, the principal idea being that of two Covenants strong in contrast—the first connected with war and hate:—

Fierce as an eagle's shriek was heard
The Covenanter's cry—

the second connected with peace and love—

Thy second Covenant is sworn
In sacramental peace.

Such is the leading thought of the poem, and connected therewith are expressions of praise and thanksgiving, and vigorous descriptive passages having reference to the blessings of labour. We doubt whether Dr. Mackenzie could have been better provided with a poetic basis for his music—one reason among several why we regret that the work, as a whole, serves but a particular and evanescent occasion. The composer has written for chorus and orchestra only, and has done so in the broad and imposing manner appropriate to the circumstances under which his music will be performed. Niceties of musical craft are out of place on such ceremonial occasions, especially when a great space has to be filled, and the ear of a multitude to be caught in the midst of many distracting influences. Dr. Mackenzie has kept this well in mind, with a result which will, no doubt, be appreciated in due time. The work opens (*Grave*) with passages for male and female voices in alternation, ending with a short *ensemble*, the whole of a dignified character, expressive and striking. A jubilant *Allegro*, "Lo, raising now the palm and not the sword," follows for all the voices. This is in an appropriately grandiose style, with a few points of imitation, but mainly homophonic, ending with a telling unison cadence. Again, in "City, whose birthright is the sea," the male and female voices are separately employed, chiefly in two-part harmony, after which the grand chorus resumes, and continues with considerable amplification of previous matter, so working up to a massive climax. The Epode, "This is our Covenant," follows, and is set to music of a quasi-religious character, firm and strong as the melodies of the old Covenanters. It leads into the "Old Hundredth" Psalm—the metrical version of Sternhold and Hopkins, with the traditional tune, and so the

work ends. We congratulate the managers of the Exhibition upon having acquired a work fitted not only to be a *pièce d'occasion*, but to stand as a worthy representative of Scottish art.

We regret to observe that, at a time and on an occasion when there should be peace and goodwill all round, Mr. Buchanan's verses are ferociously assailed, not only by newspaper correspondents, but by some newspaper editors. That this is the case strictly on their merits we take leave to doubt. In a few of the letters we smell the brimstone of the *odium theologicum* (the Covenant is a sore point with some people north of the Tweed), while in other instances the writers are evidently angry that the managers of the Exhibition went to the "Southern market" for their poetry. One of these gentlemen goes so far as to say that "Mr. Buchanan has got £50 for a set of verses the equal of which at least ten poets in Glasgow and thirty in Paisley would have been glad to produce at half the money." Happy Glasgow! still happier Paisley! so richly endowed with genius; but why did not the "able editor" speak of a hundred poets in the first town and three hundred in the second? It would have sounded better and been just as worthy of credence. Here is another specimen of what stands in some Scotch minds for, we suppose, judicial criticism: "The theme of the Ode is a blunder in history and an outrage on good taste. The poem itself, by its laboured piling up of sounding phrases, by its inflated style, by its many lines of mere padding, and words stuck at the end of lines for the rhyme rather than the sense, betrays a poverty of language and idea that renders the production unworthy of the occasion, and will reconcile even Mr. Buchanan's admirers to seeing his Ode consigned to the wastebasket of the Exhibition." Mr. Buchanan has reason to speak of this critic as "my friend the enemy." The gentleman protests far too much, and the only effect of his tirade is to excite sympathy with the man against whom it is aimed, and to send people to the Ode with a disposition to see what it undoubtedly contains—some excellent poetry thoroughly suited to the occasion that has called it forth. Others among Mr. Buchanan's critics will not allow him to be poetical. The practical Scottish mind is excited to wrath because he did not write his verses with due regard to topographical correctness. Mr. Buchanan speaks of Glasgow's "craggy throne," and describes it as "set on the surge-vexed shore," and the critics say, with scornful laughter, that these things are not visible from the bridge. The poet also refers to ships "like angels bright walking a summer sea," whereupon one sapient person remarks that "most of them being steamers seem more like demons." Alas! for the land of Burns and Scott, if poetry is to be thus tested by maps and a stern sense of realism! Mr. Buchanan can afford to pass all such nonsense by.

OUR antiquarian readers may be interested by the following list of Henry VIII.'s band in March, 1540. We owe it to Mr. Percy Furnivall, of St. Bartholomew's Hospital, in the Appendix to whose edition of the "Anatomie" of Henry's Chief Surgeon, Thomas Vicary (1548 ed. 1577), this list is to appear:—*Henry VIII.'s private Band in 1540-1*. [As a sample of the Monthly Payments to the Band all thro' the Arundel MS. 97, we take those of March, an. xxxj, 1540; and of the New Year's Gifts, those of Jan. 1, 1541. Note Anthony "Mary," the sackbut-player; and the Italian fiddlers or violists at the end.] (lf. 122, bk) Yet Paymentes in Marche, Anno xxxj^o (1540).—Item, for xij Trumpeters, wagis in xvj d a dey, eueryon, xxiiij ti; item, for fyve other Trumpeters, in

viiij d a dey, eueryon, v li; item, for Philip Welder, luter, wagis, lxxj s viij d; item, for Petir Welder, luter, wagis, xxj s; item, for Iohn Seurnake, Rebeke, wagis, nil; item, for Thomas Evans, Rebeke, wagis, xx s viij d; item, for William More, Harper, wagis, xxxj s; item, for Thomas Bowman, minstrell, xxx viij d; item, for Andrewe Newman, the wayte, xs iiij d; item, for Arthur Dewes, luter, wagis, xs iiij d; item, for Hans Highorne, Viall, wagis, xxxiiij s iiij d; item, for Hans Hosenet, Viall, wagis, xxxiiij s iiij d; item, for Marke Anthony, Sagbut, xl s; item, for Pilligrine, sagbut, wagis, xl s; item, for Nicholas Vorciffall, sagbut, lvs vjd; item, for Guilliām Duwayte, minstrell, liij s iiij d; item, for Guilliām de Trosshes, minstrell, liij s iiij d; item, for Iohn Buntanus, tabret, xlj s iiij d; item, for the Children of the Chapell, bordwagis, xxvj s viij d; (lf. 123) item, for Burtill and Hans, dromslades, xxxiiij s iiij d; item, for Hans quere, dromslade, xx s viij d; item, for Iohn Pretre, fyfer, wagis, xx s viij d; item, for Nicholas Andrewe, Sagbut, xx s viij d; item, for Anthony Symon, Sagbut, xx s viij d; item, for Anthony Mary, Sagbut, xli s iiij d. (lf. 164, bk) Rewardes geuen on Saturday, Newyeres day, at Hamptoncourte, Anno xxxij^o (1541).—Item, to the Kinges Trumpeters, in rewarde, v li; item, to the Sagbuttes, in rewarde, l s; item, to the Kinges Drumlades, in rewarde, xx s; item, to the stille minstrelles,² in rewarde, iiij li; item, to the newe Sagbuttes, in rewarde,³ iiij li; (lf. 165) Item, to Vincent da Venitia, Alexandro da Venitia, Ambroso da Milano, Albertus da Venitia, Ivam Maria da Cramona, and Anthony de Romano, the Kinges Vialles, by like commaundement, certified by maister Charles Hawarde, iiij li. Some New Year's Gifts to Minstrels, &c., A.D. 1540-1. January 1, 1540:—(lf. 108) Item, to Thomas Evans / Thomas Bowmān & Andrewe Newmān / the Quenes minstrelles, January 1, 1541, in rewarde, xls; (lf. 164, bk) item, to Thomas Evans, William More, and Andrewe Newmān the Queen's minstrelles, in rewarde, xxx s; (lf. 164, bk) item, to Lewes de Basson, Anthony de Basson, and Baptist de Basson, Jasper de Basson, John de Basson, the kingis minstrellis, by the kingis commaundement certified by maister Charles Hawarde, iiij li; (lf. 167, bk) item, to Guilliām de Trosshes, Guilliām dufate, and Petie John, minstrellis, in rewarde,⁴ iiij li.

THE Bill to amend the law relating to the Recovery of Penalties for the unauthorised performance of Copyright Musical Compositions states that:—"Whereas it is expedient to further amend the law relating to copyright in musical compositions, and to further protect the public from vexatious proceedings for the recovery of penalties for the unauthorised performance of the same: Be it therefore enacted by the Queen's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, as follows:—1. Notwithstanding the provisions of the Act passed in the third and fourth years of His Majesty King William the Fourth, chapter fifteen, to amend the law relating to dramatic literary property, or any other Act in which those provisions are incorporated, the penalty or damages to be

¹ Item, for sir Iohn Wolf, prest, devisour of herbers, xx s; item, for Mathewe de Iohna, caster of the barr, xs viij s.

² ? What was a still Minstrell? Surely not one who didn't sing.

³ See the Queen's and King's Minstrels, above.

⁴ Item, to a woman that gave a booke [tablet] of wax, xs; item, to diuerse pore mē, women and children, that brought capons, henues, egges, bookes of waxe, and other trifflis: in rewarde, lxiiij s iiij d; item, to Robert Morehous, that gave the kinge a purse withe bottonnes of golde, vj s viij d; item, to Francis, a stranger that gave ye king perfumed gloves and other perfumes / xl s; item, to Cornelis Smith, that gave a basket of Iron, vj s viij d.

awarded upon any action or proceedings in respect of each and every unauthorised representation or performance of any musical composition, whether published before or after the passing of this Act, shall be such a sum or sums as shall, in the discretion of the court or judge before whom such action or proceedings shall be tried, be reasonable, and the court or judge before whom such action or proceedings shall be tried may award a less sum than *forty shillings* in respect of each and every such unauthorised representation or performance as aforesaid, or a nominal penalty or nominal damages as the justice of the case may require. 2. The costs of all such actions or proceedings as aforesaid shall be in the absolute discretion of the judge before whom such actions and proceedings shall be tried. 3. The proprietor, tenant, or occupier of any place or places of dramatic entertainment, or other place or places at which any unauthorised representation or performance of any musical composition, whether published before or after the passing of this Act, shall take place, shall not by reason of such representation or performance be liable to any penalty or damages in respect thereof (unless he shall wilfully cause or permit such unauthorised representation or performance). 4. In this Act words denoting a male shall include a female, and words denoting the singular number shall include the plural, and the word court shall include any tribunal before which such actions or proceedings may now be lawfully tried. 5. This Act may be cited as the Copyright (Musical Compositions) Act, 1888. 6. This Act shall extend only to England and Wales." This Bill, which has passed through the House of Commons, and is now up before the Lords, is purely local, but it will be found most valuable to those who are now liable to penalties for unwittingly infringing rights of performance. It will be quite within the powers of a jury to award "farthing damages" to the informer, who will probably soon find that "the game is not worth the candle." It deals only with performing rights, but although it does not break down the barriers of international copyright, it is a comfort to know that it is one brick out of the wall.

To our list of extraordinary advertisements, published a short time since, we have now added so many that the selection of a few choice specimens becomes a matter of some difficulty. The realisation of the project shadowed forth in the following, clipped from a daily paper, we naturally await with much anxiety: "Wanted, two gentlemen to complete Board of Directors for a large and important undertaking for the advancement of music in London. Must subscribe £5,000 each. A Secretary is also wanted who can influence a similar amount. The investment is perfectly safe, and certain to produce large returns. Advertiser and friends subscribe £50,000." The next is an extract from the advertisement of a professor: "Two instrumental lessons per week for 9d.; one vocal lesson for 6d. Practice can be had at the same place. Music supplied at one-third price; parcels of 50 pieces can be left for inspection two days. Mr. — now drives to give lessons, ensuring prompt and expeditious calls. His pony and trap may be hired at 1s. 3d. per hour." Punctuality and cheapness are indeed here combined; but the next advertiser promises also extraordinary rapidity of progress, for we are told that "Ladies, young or adult, who hitherto may have been unsuccessful students of the pianoforte are assured of immediate improvement and ultimate success, even to perfect execution at sight of the most brilliant arrangements." It certainly does not say "at first

sight"; but we may presume that this is meant. "Only six months' instruction," it is added, "will enable any lady of any age, whether seventeen, twenty-five, or forty, and who may now have no knowledge whatever of either Music or the Pianoforte, to play the following dance music," and after a list of pieces of this class, the pupil, it is said, will also be competent to "play several difficult solos, and to sing several songs, playing the accompaniments to the latter." As this announcement is stated to be "copyright," nobody of course dare imitate it; but that the services of such a graphic writer as the author of it would be appreciated on the other side of the Atlantic, the following, from one of the "States," will sufficiently prove: "If any man in the music trade thinks or knows that he has a special gift for concocting telling center-shot advertisements, posters, circulars, cards, catalogues, and wants to do such work till he can't rest, let him write us quick."

GREAT success, we are glad to know, has attended the second series of musical services in Gloucester Cathedral during the past winter. On the closing evening all available space was occupied by an eager assembly, near upon 3,000 persons, and it is computed that, during the winter, the aggregate attendance has reached 30,000. What does this mean? Simply that 30,000 men and women have been brought within the influence of religious art, under circumstances adapted to produce the greatest and most abiding impression. Every individual of that multitude is the better for it, and it may be that a considerable number of them are persons who, but for the musical services, would not have come within the reach of religious influences at all. We commend this view of the case to any who are timid about the innovation first made by the enlightened Master of Trinity when Dean of Gloucester, assured that the more it is contemplated the nearer will be conviction of the vast utility of the "new use for Cathedrals." Hearty congratulations are due to the Gloucester Organist, Mr. C. Lee Williams, upon the striking success of his efforts. During the winter he was able to secure a good supply of competent soloists, including professionals, who gave their aid without remuneration, like the rest. During the winter too Mr. Williams kept strictly to the wise plan of not going above the heads of his congregation in making up the programmes. While selecting good music he has taken care that it shall be within the scope of general knowledge, taste, and sympathy. Hence the continued freshness of public interest. When the third series begins Mr. Williams will have his enlarged and renovated organ at command, to the incalculable advantage of the general effect. Wherefore we may expect to hear, next winter, of increasingly good results.

THE Opera Company (Limited) into which Mr. Carl Rosa's enterprise was transformed some time ago have not been idle in the matter of providing a London home, and an effort is now making to raise money on debentures for the purpose of building a theatre on a site in every way suitable. That the funds will be forthcoming is as good as assured, and, by the end of the summer of 1889, probably, the new house will stand ready for occupation. The edifice has been designed less for operatic purposes than as a theatre available for ordinary drama, to the service of which it is applicable when the Carl Rosa troupe has left town. At the same time, it will be large enough to contain a profitable audience, calculated on the basis of operatic expenditure. The building is to form a complete block, approachable on all sides,

and with exits into four thoroughfares. That it will combine the latest improvements and be in all respects worthy of its mission there is no reason to doubt. Concerning the importance of the new theatre, as a home for English opera, we need not say much. Amateurs know that the want of such a place has kept, and is keeping, the Carl Rosa Opera out of London, the present theatres of suitable size being all occupied, while the great opera-houses are disqualified by reason of their excessive dimensions and the vast expense they entail. With a good theatre of their own the Company should enter upon a brilliant career in town, and provide London from time to time with a form of entertainment which it is disgraceful for the richest city in the world to lack. As at present contemplated, the new house will open with an opera specially written for the Company—libretto by Mr. Joseph Bennett, music by Mr. Frederic H. Cowen.

THE Concert given by the "Magdalen Vagabonds," in Princes' Hall, on the 13th ult., was the first given in London for thirteen years, the last being in aid of the funds of St. Thomas's Hospital. It was particularly interesting as indicative of the admirable work done, and doing, by musical amateurs in unexpected directions. The Association, which consists of past and present members of the choir of Magdalen College, Oxford, has been in existence for a quarter of a century, having been founded in 1863 by the Rev. Compton Reade, one of the Chaplains of the College, the Rev. L. S. Tuckwell, Dr. Stainer, Mr. W. A. Barrett, and a few others. They devoted themselves to the study of glees and other vocal compositions for male voices, by English and foreign writers, and gave many concerts for charitable purposes in various parts of the country, under the direction of Mr. B. Blyth, Dr. Stainer, Mr. Parratt, and Dr. Roberts. By their exertions, schools, hospitals, churches, and charitable institutions have been benefited, and although the members counted in their lists many who afterwards became eminent as professors, yet with this Society they worked *en amateur*, and so far conscientiously laboured to extend the love for the peculiar forms of vocal music to which they turned their attention. In their own College, in the University, and in the several places each was called upon to minister, the knowledge gained by the individual members has been made the nucleus of a love for the art of vocal music. Those who sang at the Concert in the Princes' Hall proved that the good seed sown in former times had borne fair fruit. The manner in which the glees and part-songs were given on this occasion was extremely good. *Floreat Magdalen!*

THE series of Services of Sacred Music for the People, which have been held in Norwich, in the nave of the Cathedral, during the past few weeks, have been most successful. The choir, under the leadership of Dr. Bates, was composed of about a hundred ladies and gentlemen, who, with the lay clerks and choristers, have volunteered their services each evening. The result is most gratifying to all who are interested in the movement for popularising a form of service in the Cathedrals. There can be no doubt that the music has been a great factor in the attraction of these services. Yet its ministrations are by no means to be underrated. The "Laudi Spirituali" at the Church of the Oratory in Rome prepared the hearts of the hearers to receive the truths of religion told by the preachers. The music at Norwich was made a portion of the act of worship, and all the congregation joined heartily in the Hymns, which, like

the Anthems, were chosen especially for their doctrinal teaching. So highly were these services valued, that at the last—on Good Friday—the crowd, which had assembled for more than an hour before the opening of the doors, was so great that at one time it was feared that an accident would have happened. Numbers were unable to find even standing room, for all the vastness of the building. Norwich, Gloucester, St. Paul's, and one or two other Cathedrals have proved the power of music in bringing the people for awhile to serious thoughts. May the day not be far distant when such services shall be the common practice in all our great and time-honoured structures, and "the whole Realm shall have but one use."

WHATEVER opinions may be entertained in this country of the ill effects likely to result from overworking "child-prodiges," it cannot be said that we so far interfere with the liberty of the subject as to desire to regulate the number of their appearances before the public, or to decide the length of time on each occasion during which their exceptional talents may be exhibited. When Josef Hofmann, the juvenile pianist, was in England, many of the press notices on his performances contained a kindly expression of sympathy with the child, and even went so far as to record a hope that his mental and physical powers would not be taxed to the detriment of his health, and consequent destruction of all his prospects in the future; and these remarks, we have reason to think, had a salutary effect upon those who had the charge of him. In America, however—as we mentioned in our March number—practical measures have been taken to ensure the boy's temporary retirement; yet we believe that the members of the "American Society for the Protection of Children" did more harm than good by their officious care in the welfare of the young artist; for in a morning contemporary we are told that they "scared and worried the boy with incessant medical examinations, which were even permitted to take place during the Concerts, in the intervals of the programme." No doubt all this was well meant; but in reading these accounts we cannot but be reminded of the story of the man who, on being asked how he had lost one of his ears, replied that it was unfortunately dragged off, during the skating season, by one of the officers of the "Royal Humane Society."

No one will refuse sympathy to the committee of the Birmingham Musical Festival in view of the repeated and serious disappointments they have experienced as regards the provision of new works for next autumn. The adage that "misfortunes never come singly" has received in their case a curious illustration, and one which, under the circumstances, may be called rare. Opportunity of writing for the Birmingham Festival is so highly and justly valued that no composer would, for a light reason, permit himself to lose it. Yet we have just seen three composers throw up their commissions, as though under the compulsion of a malicious fate. Dvorák, Mackenzie, Goring Thomas—one after another they sent their *non possumus* to the bewildered and anxious gentlemen in Birmingham. It is true that, since then, the second has undertaken to make amends for the loss of the third by writing a short choral work—a setting of the "Cottar's Saturday Night" (Burns)—but Dr. Mackenzie's cantata is all that, at the forthcoming Festival, will represent the three important works which were to have been. We are sorry for a sequence of events which must necessarily withhold

from the Festival much of the interest anticipated for it, but there is consolation in the fact that the result is due to unavoidable circumstances rather than to lack of good will. This solace the committee may lay to heart should the Festival suffer artistically or pecuniarily from failure to command the usual large meed of attention.

The simple severity of our Church bills and service lists does not find an absolute following among our American cousins. Their lists, especially those which relate to special services, exhibit no small degree of artistic effort. For the Christmas and Easter Services at Grace Church, Chicago, for example, illustrated devices are furnished. The card for Christmas has a design, printed in green, in which is included views of the porch of the church and of the interior, the latter showing the *Cantor's* side of the choir—men and boys—with the organ, with a quotation in music from one of the pieces on the list, all fancifully surrounded with holly leaves. The Easter card has a golden cross with a scroll winding round it, on which the name of the church may be read, while in the background of sky and clouds the heads of singing angels are exhibited. It is just possible that the artistic character of the printing is of a higher grade than that of the music, but there is no reason why our musical directors attached to "choirs and places where they sing" should not take a hint in the matter of announcements from "over the water."

ENGLISH journals do not emulate those of America in the matter of "personals," and we trust they never will. It scarcely follows that, because a man is a public performer, the world should be told all about his doings in private life. Sometimes, however, "personals" are legitimate enough, and we now offer a few to the reader.

Mr. Edward Lloyd sailed for America on Saturday last, on board the *Etruria*, accompanied by Mrs. Lloyd and Mr. N. Vert. On reaching New York he will pay a short visit to Boston and then proceed to Cincinnati to fulfil his engagement at the Festival there. The popular tenor will not sing anywhere save in the last-named city. If successful—and who can doubt it?—Mr. Lloyd will in all probability be heard of in America again.

The Prince of Wales, as Most Worshipful Grand Master of the United Grand Lodge of Freemasons, has appointed and invested Mr. W. A. Barrett, Mus. Bac., Oxon., as Grand Organist for the year, as successor to Sir Arthur Sullivan.

We regret to learn that Mr. Santley has been rather seriously ill, and confined to his bed. He is much better now, and contemplates a voyage to Malta, in the hope that sea-air and a more genial climate will bring, as we all wish, perfect restoration.

The operatic venture of Messrs. Barton McGuckin and Ludwig in New York, though not extending over more than very few representations, turned out disastrously, and Mr. McGuckin will soon be, or already is, back in England, cured, let us hope, of any desire to speculate in lyric drama. Artists have often attempted the work of an *impresario*, and have always seen reason to repent their daring.

Mr. Desmond L. Ryan, the musical critic of the *Standard*, has come back to England from Australia, "safe, sound, and hearty," as he puts it, the object of his long journey having been triumphantly attained. His many friends rejoice.

Mr. F. H. Cowen leaves England for Melbourne in about a fortnight from now, expecting to return in

March next. He will work at his new opera for the Carl Rosa Company as far as his onerous duties at the Antipodean Exhibition may allow.

THE ROYAL ALBERT HALL CHORAL SOCIETY.

As a matter of record it should be stated that this Society gave its usual performance of "The Messiah" on Good Friday, when a very large audience assembled. The regular season came to an end on Saturday afternoon, the 21st ult., when "Elijah" was repeated. This is the first time that Mendelssohn's oratorio has been performed twice in one season, but the course was justified by the large attendance. Some of the soloists were the same as on the previous occasion—namely, Madame Nordica, Madame Belle Cole (who may be commended for declining an encore for "O rest in the Lord"), and Mr. Lloyd. Mr. Watkin Mills undertook the *title-role* and rendered it with much dignity and good taste. Madame Florence Winn sang "Woe unto them" with quiet artistic expression, and useful work was rendered in the subsidiary music by Miss Julia Neilson, Mr. Arthur Thompson, and Mr. Henry Cross. The prestige of the Society has been fully maintained during the season, Mr. Barnby's splendid choir being, as usual, above reproach. There will be an extra performance of "The Golden Legend" on the afternoon of the 7th inst., at which Her Majesty the Queen has signified her intention of being present.

PHILHARMONIC SOCIETY.

THIS Society resumed its operations after the Easter recess on the 19th ult., when the third Concert of the season took place, and, being one of varied interest, attracted a large audience. The popular "draw," we should say, was the boy Otto Hegner, who is just now what Josef Hofmann was a little while ago—the lionised of people whose interest in music depends upon the amount of sensationalism that can be connected with it. We are not going to rail at those folk under present circumstances, because there is much to excuse them in the really astonishing precocity of Master Hegner; at the same time, there are high and sublimated art regions from which it is desirable to keep all that is merely adventitious or extraneous to the considerations that should alone prevail. How much curiosity and interest attended young Hegner's performance we need not stop to point out, and it is more important to observe that in the first movement of John Field's Concerto in A flat he showed executive powers, especially in passage-playing, that many an adult artist might envy. The child also played Chopin's Study in A flat and Mendelssohn's Andante and Rondo in E, exhibiting in both the same surprising power over the resources of his instrument.

A more legitimate attraction, under the circumstances, was the presence of Mr. Charles Widor, the well-known French composer and organist, who brought over, as a choice example of his skill in the first-named capacity, a symphonic work entitled "Walpurgis Night." Mr. Widor seems to be fond of this subject. He is credited with having written a Symphonic Poem of the same name more than eight years ago, and now he has come to us with another, "composed expressly for the Philharmonic Society," and with the last movement dated February, 1888. Not having seen the first work, we cannot say how much the second resembles it, but are, of course, bound to accept the author's implied assurance that they are not identical. "Walpurgis Night" consists of three movements, the first, *Allegro*, describing the tempest raging around the Brocken as *Faust* and *Mephistopheles* ascend the mountain. The last, also an *Allegro*, is a sort of fantastic dance, suggestive of the unholy revels on the summit. The second movement has no connection in point of subject with the other two, but refers to an episode in the second part of "Faust," where *Helen* appears to *Paris*. Each movement, we should add, is preceded by a slow introduction. Mr. Widor makes a great parade of the meaning to be attached to his themes, bidding us recognise one as expressing the general philosophic idea of the work, accept another as the "phrase morale," a third as the "note sentimentale," and so on. The composer must

really excuse us if we decline to attach the importance he desires to such distinctions. Our preference is to regard his music as such, and in the broadest relation to the scenes which inspired it; not to consider it as burdened with arbitrary significances, with which, fundamentally, it can have nothing to do. So doing we see in the first *Allegro* a movement in orthodox symphonic form, somewhat rhapsodical, as might be expected from the poetic basis, and noisy enough to suggest any tempest that ever raged. The music is highly coloured, and in every respect manifests Mr. Widor's familiarity with the resources of his art, but we cannot discover any very great merit beyond such as properly belongs to a musical builder and decorator. Evidence of imaginative genius is certainly wanting, and the effect upon an intelligent listener is hollow-sounding. In the *Andante*, however, we come upon music properly so called. Here the composer is within his means, and he gives to the predominating strings many passages full of charm, alike as to the themes and their attendant harmonies, which are chiefly those of real parts. The final movement, or fantastic dance, must not be judged by so high a standard as its companions, and it suffices to say that distinctive melodies help skilful orchestration to sustain a large amount of interest. On the whole, the "Walpurgis Night" was a disappointment, in that it failed to meet the expectations formed of the composer's ability in the highest walk of his art. Mr. Widor conducted with clearness and force, and was applauded with considerable heartiness.

The late Sir G. A. Macfarren's Overture to "Romeo and Juliet" was another novelty, though composed fifty years ago. For some reason or other Sir George withdrew this work of his youth from public notice, despite the fact that it became popular when first made known, and obtained a close connection with Shakespeare's play as its accepted prelude. We think that the composer was quite mistaken in so acting, for the work is one of singular clearness, force, and suggestiveness. It is picturesque without, and very fairly expresses, as far as is possible to music, certain scenes and personages of the drama. It must not again be allowed to drop out of sight and mind. Other items in the programme of this Concert were Beethoven's Seventh Symphony and the Overture to "Der Freischütz," which were admirably played under Mr. Cowen's direction. The vocalist, Miss Hilda Wilson, was too indisposed to do justice to Prout's *scena* "Judith."

CRYSTAL PALACE.

It has probably never fallen to the lot of the Sydenham audience to hear so inadequate a rendering of Beethoven's Pianoforte Concerto in E flat (No. 5) as that given on the last day of March. Miss Martha Remmert, Court pianist at Weimar and pupil of Liszt's, has some undeniable qualities as an executant, notably an excellent shake, a powerful wrist, and an absolute freedom from nervousness. But against these must be set a want of dignity in conception, and of refinement in phrasing, which when added to a most infelicitous sense of rhythm, and an irrepressible tendency to exaggerate, produce results little short of disastrous. The orchestra, after a magnificent rendering of the "Leonora" Overture (No. 3), seemed to be demoralised by the soloist in the Concerto. Or it may have been that their inefficiency was due to a natural feeling of reluctance to take part in so *bizarre* an interpretation of a masterpiece. Miss Remmert was far more in her element later on in Liszt's Hungarian Fantasia, revelling in what may be called the *ex-utroque* scale passages, though in this piece again her accent was occasionally at fault. Spohr's symphonic masterpiece, "Die Weihe der Töne," which had not been heard at these Concerts for four years, formed the central number of the programme and was performed *con amore* by the band, who when emancipated from co-operation with the pianoforte were quite at their best on this afternoon. The vocalist was Miss Alice Gomes, whose unaffected rendering of Weber's Aria "O Fatima" (Abu Hassan) was so much appreciated by the audience as to lead to its repetition. But mere charm of voice and simplicity of style will effect little in such songs as Mendelssohn's setting of Goethe's Sonnet "Die Liebende

schreibt" and Franz's "Er ist gekommen." Here dramatic intelligence, sympathy, emotion are required, but were, alas! conspicuous by their absence in the vocalist's rendering. The Concert concluded with Rossini's "William Tell" Overture.

Herr Hans Wessely, the young Viennese violinist who made his *début* at the Saturday Concerts on the 7th inst., is an agreeable, rather than a remarkable, performer, the thinness of the tone he produces being his chief weakness. But he phrases intelligently, marks the rhythm with vigour and decision—his fondness for the *martellato* style occasionally interferes with the accuracy of his intonation in high notes—and is possessed of a good technique. Herr Wessely chose as his principal effort Spohr's Seventh Concerto, in the last two movements of which—the *Adagio* and *Rondo*—he gave great pleasure. Wieniawski's showy Fantasia on airs from Gounod's "Faust" seemed rather out of place between Schumann and Wagner, but the performer availed himself fully of the opportunities for musical pyrotechny with which it abounds. The "new" Symphony of Dvorák's turned out, in the date of its composition, to be an earlier work than either of those heard at these Concerts; but the sense of disappointment at this discovery soon gave place to enjoyment born of the many beauties of the work. Dvorák's inexhaustible faculty for coining new and delightful melodies is most happily shown throughout this Symphony, rightly denominated "transitional" in its character by the writer of the analytical remarks in the programme. The same authority communicates the exceedingly interesting fact that, with one single exception, the tunes which occur in Dvorák's works are not borrowed from the storehouse of national melodies, but are his own creation. On a first hearing, the opening movement and the *Andante* are perhaps the most taking. Over the first a breath of Schubert seems to have passed, but the *Allegro scherzando*, with its piquant dance measure, and the *Finale* could only have been written by Dvorák. The "Oberon" Overture, which opened the Concert, received a truly noble rendering from Mr. Manns and his forces, the effect of the horn being, as it should be, quite magical. Madame Valleria, who was in good voice, contributed *Elsa's* Dream from "Lohengrin," Mendelssohn's "Winterlied," and Schumann's "Widmung."

The announcement of the first performance of Berlioz's "Faust" at the Palace attracted a large audience to the Concert of the 14th, not a few amongst whom must have felt sundry misgivings as to the result. An adequate rendering of this work needs the harmonious co-operation of a first rate orchestra, a first rate chorus, and first rate principals. Those who are familiar with the admirable performances given by Mr. Hallé in Manchester, where all three essentials are secured, or by Mr. Barnby in the Albert Hall, where two, at any rate, are provided, realised that the success of this interesting experiment was not by any means a foregone conclusion. To further add to the risks of the undertaking, Mr. Lloyd was incapacitated at the last moment by sore throat, his place being taken by Mr. Charles Banks. While alluding to the principals, let us say at once that the honours of the day undoubtedly rested with Mr. Barrington Foote. If this excellent artist failed to render justice to the smoother and more seductive aspects of his *rôle*, in its harsher and more sardonic phase he was worthy of all praise, the distinctness of his articulation being such that in his case a programme was unnecessary. Madame Nordica's conception of *Margaret*, meritorious in its way, leaves out of sight its artlessness—its principal trait. For the solecism of making "Thule" a monosyllable the translator is no doubt primarily responsible, as well as for the grotesque rendering of "The course of the Abyss" instead of "The ride to the Abyss"; but Madame Nordica needs to be told that "leal" is not a disyllable. While we consider her conception of the part to err on the score of artificiality, we are fully ready to recognise Madame Nordica's great vocal merits. As for the choir, it is our unpleasant duty to record the fact that, though they sang vigorously, they were seldom exactly with the orchestra. In the Easter hymn the male voices were quite overpowered, and in several other passages the roughness of the chorus—notably the tenors—seriously impaired the effectiveness of the music. Mr. Manns's *tempi* differ in some cases from those observed

by other conductors, and generally on the side of increased speed. The peculiar rhythmical character of the Hungarian March seemed hardly to be emphasised enough. But in the main the share of the orchestra in the performance left little to be desired.

MR. MANNS'S BENEFIT CONCERT.

IF the sect of Musical Radicals whose motto is the exact converse of *Vox et præterea nihil* had been given *carte blanche* to organise a Concert for the advancement of their views, they could not have devised a better programme for the purpose of exalting instrumental at the expense of vocal music than that offered for the delectation of Mr. Manns's admirers on the 21st ult. The *minauderics* of that young lady who, being nothing if not original, discards all distinctive prefixes and veils her identity under one of the slavonic equivalents for Nicholas, whatever other meaning it may convey to her; the melancholy spectacle of a septuagenarian *basso* wandering about among the ruins of a once great voice; and the eccentricities of an operatic contralto—these were set in the balance against faultless renderings by a splendid orchestra of a great Symphony, a great Overture, and some fascinating Slavonian dances; against some of the most delightful violoncello playing that we have heard for many a long day; against a spirited performance by a young and promising violinist—and it is hardly necessary to add that they were found wanting. This, however, is only an expression of individual opinion, for "Nikita's" efforts were rapturously applauded by the great majority of those present. This attitude on the part of the Sydenham audience is enough to make one despair of the musical republic. On the other hand, while we regret the necessity or the lack of lucidity which has driven Herr Carl Formes to appeal in his old age to the suffrages of a critical audience, we have no fault to find with the generous indulgence extended to the favourite of a bygone generation. Of M. Gillet's admirable violoncello playing we have already spoken. This artist is a consummate *virtuoso*, uniting a most beautiful tone to an easy mastery of the resources of his instrument. The Concert, which lasted till half-past five, was concluded by the "Scotch" Symphony. Not a few amongst those present must have blessed Mendelssohn in their heart of hearts for contributing an anodyne so potent as even to soothe the mingled feelings aroused by the ineptitudes of "Nikita." The possession of a sympathetic and tuneful voice does not justify the adoption of the antics of a columbine. On the contrary, it only aggravates the offence—*Corruptio optimi pessima*.

THE HERKOMER STAGE-PLAY.

EVERYBODY knows that Professor Hubert Herkomer, A.R.A., has established a school of his art in the little Hertfordshire village of Bushey, and that working in his studios there are some sixty pupils, male and female. With this institution as a school of painting we have nothing here to do, but Mr. Herkomer, in his efforts to create, for the benefit of the pupils, a thoroughly artistic atmosphere, has brought his enterprise within the region over which our purview extends. That is to say, he has built a little theatre and opened it with a musical play, invented and provided with a libretto, music, scenery, and every other requisite by his own versatile self. The first performance took place on Tuesday last, in presence of a full (invited) house, and, in all, eight representations will be given, extending over three weeks. For the last two occasions tickets will be sold, and the proceeds divided between the German inundation fund and the poor of Bushey.

Mr. Herkomer's theatre is not a conventional structure. Quadrangular in shape, the whole floor is occupied by what may be termed "stalls," while at the end is a carved oak gallery. The orchestra is placed down in a pit extending under the stage, after the Bayreuth model, and there are no footlights, the stage being illuminated from above, or, when dramatic conditions allow, from the wings. In these arrangements it is easy to trace the hand of a painter who desires that his pictures may be presented under natural conditions as far as possible, and not suffer from the artificialities of the professional stage. It may

fittingly be added here that the Professor insists upon naturalness in all things. When the curtain is up, the existence of an audience is entirely ignored, the stage action being determined entirely by the dramatic situation. No performer turns his face towards the house unless he would be required to look in that direction were no house there. As for coming down and singing at the audience, Professor Herkomer would rank such an act among cardinal sins against dramatic propriety. Another point of interest is the banishment of dialogue, the story being carried on between the musical numbers by means of pantomimic action, accompanied by orchestral music. This experiment has proved to be a success; but it must be considered that art pupils, with whom pose and movement are constant studies, supply the best means in the world for realising such an idea. The professor had only to say what he wanted and the taste of the students worked it out in a surpassingly complete and beautiful manner. We need not add another word in order to show the interesting nature of the present performances.

The piece now occupying the Bushey stage avowedly makes no greater pretensions than belongs to an experimental effort. At first, we understand, a more complete thing was contemplated, but, the libretto not being ready in time, Mr. Herkomer was driven to rely upon his own resources, and hence the modest dimensions and equally unpretending character of "The Sorceress," described very properly as a "romantic fragment," and lasting a little over an hour in representation. The story of the fragment is, of course, incomplete, suggesting, indeed, an episode taken from the body of a larger work. It may be told in very few words. A band of gypsies are sleeping on the verge of a forest in Germany, but their *Queen* (the *Sorceress*) anxiously waits the arrival of an *Attendant* with a stolen child of noble birth, who shall be to the tribe a talisman of good fortune. The *Attendant* arrives with the ill-gotten treasure. A *Minstrel* of the band makes love to the *Queen*, and sings outside her tent. The gypsies are roused from slumber by their *Chief*, and, after a good deal of characteristic action and singing, are informed that the child is in camp. They receive the news with joy, and, on the boy's appearance, do him enthusiastic homage. A *Hermit* passes through the camp, and gives his blessing, from which the heathen folk shrink with distrust. Then the *Queen* and the boy are lifted on the shoulders of the gypsies, and the triumphant "children of the sun" disappear into the depths of the forest. A young *Shepherd* is presently seen peering into the deserted encampment, where, growing bolder, he searches about and finds a necklace. To him enter an old *Shepherd* and a *Shepherdess*. The youth bestows the necklace on the maiden, sings a song of welcome to the morning, and, embracing his companion, disappears with her into the wood, singing as he goes. On this the curtain falls. The whole action of the piece takes place between the first sign of dawn and the moment when the sun is expected to appear. As may be supposed, therefore, atmospheric effects are a great feature in the stage pictures, and very charmingly indeed are they produced, with surprising truth to nature. The stage pictures, it is needless to add, are beautiful in the extreme, colour, grouping, and all accessories showing the cultivated taste of an artist who who has artists to carry out his directions. They are a true feast for the eye, and worth a journey to a much more distant place than Bushey.

With regard to Professor Herkomer's music (scored for orchestra by Mr. Carl Armbruster, who conducts the performances), it may be said at once that no pretensions are made to the extreme elaboration of modern art, with its complicated and often bewildering machinery. Mr. Herkomer is a believer in the expressive power and beauty of true vocal melody, and he has a knack of inventing it to suit the sentiments and situations of the drama. He has, moreover, the good sense to present it without a mass of distracting accompaniments, so that the true and predominant feeling of the airs passes without interference to the audience. With this, however, the orchestra is not neglected. Its turn comes when the voices cease, and pantomimic action has to be illustrated. Here, also, Professor Herkomer is often very happy, sometimes revealing ideas and processes that might be worked out with admirable results. We will not dwell further upon a modest experiment.

Enough has been said to raise expectation of very interesting work next spring, when a complete drama will be essayed. But we cannot conclude without emphatic recognition of the skill with which "The Sorceress" is put upon the stage. It seemed incredible that the whole piece, alike in its inception, development, and representation, is the work of amateurs and even of *débütants*.

BATH PHILHARMONIC SOCIETY.

(BY OUR SPECIAL CORRESPONDENT.)

THERE were notable doings in Bath on the 11th ult., when the Philharmonic Society, of which Mr. Visetti is the musical life and soul, made another day memorable in its history. The Society never fails to celebrate the final Concert of each season with full rites. For that occasion it prepares some work of recent fame, secures the composer as a social "lion" as well as conductor, gathers its friends, and holds whatever in such a case may be equivalent to "high jinks." In 1886, and again in 1887, the hero was Sir Arthur Sullivan, President of the Society, whose "Martyr of Antioch" and "Golden Legend" were respectively performed. Last month the committee's choice fell upon Mr. F. H. Cowen and his latest and greatest work, the dramatic oratorio "Ruth." Both musician and music, we are bound to say, were very well treated in the ancient city that has nestled among the Somersetshire hills for more than a thousand years.

A reception was given to Mr. Cowen in the afternoon of the appointed day, the committee having taken the Assembly Rooms for that purpose, and there gathered, in a place rich with many associations, a large and goodly company, including the Mayor and Mayoress. The proceedings of the reception were quite informal—too much so, indeed, for the purpose intended. In America, the guest to be "met" takes his stand in an appointed place, and the company, or such of them as desire it, are introduced in turn. At Bath, Mr. Cowen was mixed up with a crowd that hardly seemed to know how the time should be spent, and possibly a large proportion of those present never had an opportunity of recognising him. However, the intention was good, and a certain amount of pleasant social intercourse resulted from it.

The performance of "Ruth" took place in the evening at the Theatre Royal, there being no hall in the city sufficiently large to contain a remunerative audience. It is to be feared that the gathering at the theatre did not pay, but the building was less to blame than the popular indifference which left many of its cheaper seats vacant. Stalls, boxes, and "circles" were all occupied by the fashionable and well dressed company that Bath can furnish at the proper season, and looked uncommonly well. But it was a singularly unresponsive audience. Whether the ladies and gentlemen did not understand the music, or were afraid to express an opinion, or affected the languid indifference distinctive of *bon ton*, we know not, but playing to them must have been cheerless and uphill work. The applause, such as it was, had no heart in it. "Ruth" was preceded by a setting for soli, chorus, and orchestra of Psalm 96, the work of a Bristol organist, Mr. J. H. Anger, who conducted the performance. This music gained a gold medal in a local competition instituted by the Society, and, no doubt, did so on its merits. But Mr. Anger has a good deal to acquire before he can qualify himself for efforts on such an important scale. In particular does he need to discern between ideas that have become common property and others that bear an individual stamp. It is of no use in these days to string together a lot of truisms and platitudes. A musician may have all the learning of Sebastian Bach, but unless he possess distinctive thoughts he had better say nothing. These remarks are not intended to discourage Mr. Anger, but to make him a careful examiner of his own writings and a stern rejector of stale phrases and worn-out devices. When Mr. Cowen succeeded the Bristol musician in the conductor's place he had a polite reception, and everybody then settled down to the real work of the evening. About "Ruth" itself there is now no need to speak, but its performance demands a few remarks, especially as it was made comparatively ineffective through the construction of the

orchestra, which occupied the entire stage, rising tier above tier till the male voices at the back were, so to say, projected into the "flies." Much of the sonority of the *ensemble* was undoubtedly lost owing to the great empty space over the heads of the performers. The solos suffered least, because the principal artists were in advance of the proscenium; but the choruses, even the loudest, reached the audience in an enfeebled condition, and the effect which Mr. Cowen's concerted music in "Ruth" is entitled to make was seriously lacking. This circumstance, however, could not conceal the beauty and propriety of the music, nor abate the interest with which the course of the pretty pastoral story was evidently followed. The committee were enabled to secure the services of four artists who took part in the first performance of the work at Worcester. Miss Anna Williams, who then sang the part of *Orpah*, now appeared as *Ruth*, with Miss Hope Glenn as *Naomi*, Mr. Lloyd as *Boaz*, and Mr. Watkin Mills as the *Reaper* and the *Elder*. These vocalists, in their various degrees, did justice to a familiar task, the honours falling, as of course, to Mr. Lloyd, whose beautiful and fervid singing of "How excellent is Thy loving-kindness" actually roused the lethargic audience to something approaching a demonstration. Mr. Lloyd wisely refused to repeat his effort. Success was also achieved by Miss Williams in "Intreat me not to leave thee," and "My Father, Thou art the guide of my youth," both of those expressive solos being given with entire propriety. The chorus singing could only be judged with hesitation under the conditions above detailed, but we are disposed to doubt whether it came quite up to the "form" shown in the "Martyr of Antioch" two years ago. Mr. Cowen was cordially applauded and recalled at the close of the performance.

OTTO HEGNER'S RECITALS.

SINCE our last notice this wonderfully gifted young performer has given three more Pianoforte Recitals at the Princes' Hall—namely, on March 28 and the 11th and 21st ult. On each occasion there has been an overflowing audience, though the programmes have been mainly formed of the same pieces, repeated again and again. This may be regarded as an error of judgment, for it cannot be due to any restriction in the little pianist's *répertoire*. If he were only able to play a small number of compositions, his rendering of these might be marked by mechanical exactitude, but by no higher qualities. So far from this being the case, Hegner's performances are chiefly remarkable for their intellectuality, or perhaps it would be more correct to say, their spirituality. When he trips along the platform and seats himself at the keyboard, there is nothing to distinguish him from other lads of his own age. But the instant he begins to play he seems transformed into another being. Perfect absorption in the work of the moment, and extraordinarily keen perception of a composer's meaning, and determination to impress that meaning on his audience, are among the highest qualities of a pianist's art; and these Otto Hegner already possesses to a degree little short of miraculous, taking his age into consideration. Herein lies his undoubted superiority to Josef Hofmann; the latter evinces the highest form of talent, but Hegner possesses something beyond, that mysterious gift which we term genius, and which can never be acquired by the most unremitting industry and perseverance. Among the most remarkable performances of the boy at his recent Recitals must be numbered those of Mozart's rarely heard Variations in G on an Air of Gluck's, "Unser dummer Pöbel meint"; Beethoven's Sonata in B flat (Op. 22), Mendelssohn's Rondo Capriccioso, Chopin's Etude in A flat, and Liszt's Transcription of Wagner's Spinnerlied. On the 30th ult. he was announced to give an Orchestral Concert at St. James's Hall, at which he was to interpret Beethoven's Concerto in C (No. 1) and Mendelssohn's Capriccio in B minor (Op. 22). This occurred, of course, too late for notice in our present issue.

MISS WINIFRED ROBINSON'S CONCERT.

THE past month will be remembered by the number of youthful executants who have put forward their claims to

notice, and not one of them has done so in a more legitimate manner than Miss Winifred Robinson, the young violinist, who gave a Concert at the Princes' Hall on the afternoon of the 17th ult. Miss Robinson was a student at the Royal Academy of Music, and was placed under Mr. Sainon, who succeeded in so rapidly developing her natural gifts that she was allowed to appear on the Concert platform when still a mere child. Since that time she has diligently pursued her studies, and may now claim to rank as an artist, though she has still something to acquire. She provided a capital programme at her Concert, which, in consequence, was exceedingly well attended. The violin solos were Bach's Chaconne, the *Andante* and *Finale* from Mendelssohn's Concerto, and minor pieces by Svendsen and Ries. All of these were rendered in a very able manner, but Miss Robinson's playing was more noteworthy for technical excellence than fine expression. Her tone is fairly powerful, and of good quality. She phrases neatly and her intonation is almost always just. All that is needed to secure her unqualified approbation is the cultivation of a warmer style. The violin is the least mechanical of all instruments, and perfect technique is far from being all that is essential in the equipment of a solo performer. The Concert began with Raff's Trio in C minor (Op. 102), in which Miss Robinson was joined by Miss Fanny Davies and Mr. C. H. Allen Gill, and ended with Grieg's Sonata in F (Op. 8), for pianoforte and violin. The trio is a beautiful work and should be heard more frequently than it is. Miss Eleanor Ries contributed two charming little songs, entitled "A Contrast" and "A Spring Song," by Dr. Hubert Parry.

MISS AND MASTER BAUER'S CONCERT.

It should be stated, to the credit of the clever Bauer family of youthful performers, that their appearances in public are not due to any desire to take advantage of the present craze for prodigies. On the contrary, they were first in the field, having given a series of Concerts at the Portman Rooms during the winter before last, months before the star of Josef Hofmann rose above the horizon. Since that time the young people have steadily improved, as was proved at their Musical Evening at the Princes' Hall, on the 17th ult. Neither Miss Ethel nor Master Harold Bauer has any claim to rank as a juvenile "prodigy." The brother and sister are simply talented students who have cultivated their natural gifts with so much assiduity that they have each attained a degree of proficiency unusual at their age. Master Bauer is an efficient pianist, but his ability chiefly displays itself on the violin, and on this occasion he showed remarkable feeling for expression in the favourite *Adagio* from Spohr's Ninth Concerto, and equal technical skill in an "Air Varié," by Vieuxtemps. Miss Bauer's rendering of Schumann's Carnival was full of spirit, though at times she seemed flurried, and some false notes were the result. She was heard to greater advantage in Grieg's Ballade in G minor (Op. 24). The programme likewise contained Bach's Trio in C, for two violins and pianoforte, in which Miss Winifred Bauer, a younger sister, took part, and Beethoven's "Kreutzer" Sonata. Miss Marguerite Hall sang Schubert's "Die junge Nonne" and two of Kjerulf's *Lieder*.

THE STROLLING PLAYERS.

THE Concerts of this vigorous Amateur Association are generally interesting, and that of Saturday, the 21st ult., formed no exception to the rule. Mr. Norfolk Megone, the Society's Conductor, made his re-appearance after his visit to America, and was warmly received by his forces and the crowded audience. Sterndale Bennett's Overture "The Wood Nymphs" exhibited the orchestra to much advantage, and the Prelude to Max Bruch's "Loreley" was also well played; but Mendelssohn's "Italian" Symphony was a somewhat too severe test, and it cannot be said that the Strollers came through it scatheless. It might be said that comparisons with professional executants are unfair, but the opportunity for making them should not be permitted to arise. There are scores of Symphonies by Haydn and Mozart, and many neglected works of merit by other composers, quite within the means of amateur players, who

would render a service to music by reviving them. The most prominent item in the second part of the present programme was a showy and effective *suite de ballet*, by Mr. Widor, entitled, "La Korrigane." A Cuban violinist of colour, the Chevalier B. de S'alas, displayed more than ordinary executive ability in pieces by Ernst, Raff, and Wieniawski. The vocalists were Miss Liza Lehmann and Herr Niemann.

ENGLISH MUSIC IN AMERICA.

MR. COWEN'S Dramatic Oratorio was produced by the Boylston Club at Boston, U.S.A., on March 7, and created an excellent impression. Without repeating too freely the details which are more or less familiar to English readers concerning the work, and which necessarily form a great part of the descriptions in the American papers, it may not be uninteresting to reproduce the opinions of the musical judges across the Atlantic concerning the work.

The *Boston Gazette*, of March 11, says:—

"On Wednesday evening the Boylston Club gave the first performance in this country of Frederic Cowen's dramatic oratorio 'Ruth,' a work of great force and of rare beauty in many respects. It does not fulfil the idea of oratorio as generally received, for the dramatic colour is so strong and the libretto is so constructed that but little change would be necessary to fit the oratorio for stage presentation as an opera. Mr. Osgood conducted with skill and precision, and is to be cordially praised for so strong and effective a first performance of so exacting a work. His thoughtful training was felt in every direction, and with the most commendable results. The work should be given again."

The *Boston Daily Advertiser*, of March 8, gives a notice of the performance a prominent place among musical matters:—

"Cowen's Cantata, 'Ruth,' formed the Concert of the Boylston Club last night. This work was composed for the Music Festival in Worcester, England, last September. The Cantata is of large dimensions, standing on the dividing line between this school and oratorio. Mr. Cowen has attempted considerable local colouring, at times introducing even a Hebrew melody, and in the Harvest Festival something very much akin to a ballet. The cantata has more to say than most works that England has given us in this field, and it stands emphatically above the *eau sucrée* style of sacred music evolved by Costa; it gives a new flavour, which is becoming a rather difficult thing to do in these days of musical over-production."

The *Boston Courier* says:—

"The first performance of Cowen's 'Ruth' was an event of considerable importance in the musical annals of the week, and the Music Hall was crowded in every part when the Boylston Club gave it on Wednesday, March 7th. It is a characteristic composition, with many touches of orchestral colour that proved Cowen a master in this field. Altogether the work impressed us as a very interesting one, possessing a characteristic and new flavour, and having many numbers of great intrinsic beauty."

The *Boston Traveller*, in an admirably written article, says of the Boylston Club's Concert:—

"The work chosen for midwinter performance this season was F. H. Cowen's 'Ruth,' written for the Festival of 1887 at Worcester, England, and not performed before in this country. The composer calls his work a dramatic oratorio. In 1884 Mr. Mackenzie launched 'The Rose of Sharon' with the same alibi; as the character of both is more pastoral than dramatic, and as in neither does the composer fail to furnish a sympathetic musical setting for the text, we conclude that the treatment—namely, the form of the work, is suggested by the term 'dramatic oratorio.' In 'Ruth' Mr. Cowen has given his work much individuality, and added a very vital quality through the manner in which he has used this most picturesque and effective adjunct of the modern composer."

The *Boston Daily Globe*, of March 8, says:—

"If there be any one Old Testament story with which the excellent readers of *The Globe* are sure to be acquainted, it is that of 'Ruth.' An oratorio, based upon this story, was written for the English 'Three Choirs' Festival of last year by Frederic H. Cowen, and was produced

successfully in September. The libretto, by Joseph Bennett, follows closely upon the Scriptural narrative. To this libretto Mr. Cowen has set music which redounds to his credit as a man eminent among English composers, and gives facile and constant pleasure to the listener. He is rich in gifts of melody."

The *Boston Herald*, of March 8, says:—

"The Boylston Club, under Mr. George L. Osgood's direction, put forward, as its novelty for the present season, at the Music Hall last evening, Frederic H. Cowen's dramatic oratorio of 'Ruth,' giving the first American performance of this work on this occasion. The oratorio was written for, and first heard at, the Festival of the Three Choirs at Worcester, England, last September, and it has gained an immediate popularity in England, this being the first oratorio put before the public by this composer. The Biblical story of 'Ruth' has been told in a connected and concise fashion in the book of the oratorio made by Joseph Bennett, and little but the words of the Scriptures have been made use of in the several scenes of the work. . . . Much of Mr. Cowen's best work has been done in the latter part of this scene, which ends with the dialogue between *Ruth* and *Naomi* upon the return of *Ruth* from the harvest field, the duet being continually interrupted by the more and more distant chorus of the retiring reapers, accompanied by a suggestion of the theme of 'Intreat me not to leave thee.' Mr. Cowen's great skill in the use of modern orchestral resources is shown throughout the work, and the prominence given the orchestral score makes one of the most enjoyable features of the oratorio."

The *Boston Home Journal* is more enthusiastic:—

"A red letter day for the Boylston Club, and one of the most notable concerts that has been given in Boston for many years, were the gratifying results of Mr. George L. Osgood's enterprise in producing for the first time in this country, on Wednesday evening, the dramatic oratorio of 'Ruth,' by Frederic H. Cowen. At last one of the most gifted and progressive of modern composers, a pronounced radical withal, has boldly asserted his individuality in contradistinction to that of any one of the old masters; has caused a charmingly Oriental mode to off-set the numerous and well-known obstacles that a materialistic, not to say an atheistic, age would impose upon any composer of oratorio—an age that thus far has been persistently repressive of any religious inspiration in the best sense—and has created an oratorio that is unmistakably an immortal masterpiece."

Of Mr. Cowen's Symphony in F, produced by Mr. Thomas in New York in the most brilliant and excellent style, the *Tribune* speaks in high terms:—

"The first and most interesting was F. H. Cowen's Symphony in F, the composer's fifth work in this department, which has not yet attained the dignity of publication, though deserving it quite as richly as the 'Scandinavian' and 'Welsh' Symphonies of the same composer. Mr. Cowen is easily the first among English symphonists, and his traits of melodiousness and lucidity of writing are recognisable in this latest work, which, so far as the contents go, is considerably more ambitious than its predecessor. The most noteworthy portion of the Symphony was the so-called 'free fantasia' part of the first movement, which is indeed most admirable music. A dainty and graceful intermezzo in moderate time (*Allegretto quasi-Allegro*), which takes the place of the customary *Scherzo*, evoked more enthusiasm than anything else on the programme."

The *Musical Courier* thus speaks:—

"The public rehearsal brought a programme of considerable excellence and of more than average interest on account of two novelties. Of these the first and opening number was the more important, it being the latest Symphony (No. 5, in F major, and yet in manuscript) of Frederic Cowen, undoubtedly one of the most talented composers constituting the modern English school."

The same authority, referring to the performance of Stanford's "Irish" Symphony by the Symphony Society, under the able direction of Mr. Damrosch, remarks:—

"The novelty was a pleasant Symphony by C. Villiers Stanford, the English composer, which bears the date April, 1887, and is numbered twenty-eight in the composer's list of works. This Symphony (published by Novello, Ewer

and Co.) has been already given in part, two movements having been played in Brooklyn a short time ago. It is called the 'Irish,' and is in the key of F minor, with the conventional four movements, the *Scherzo* being the second number. Mr. Stanford is a young composer who is well schooled in his art, and uses orchestral material freely and without a particle of effort. There are abundant evidences of scholarship in every movement, the second, D minor, *Allegro molto*, being very cleverly constructed, and is, so to speak, a spiritualised jig, being rollicking and Irish in its character. The third movement, an *Andante* in three-four time, B flat major, opens with a gentle accompaniment figure for the harp, which supports a pensive melody for flutes and clarinets. This movement is the best as to form and development."

The following extracts from the *Tribune*, on the same subject, will also be read with interest:—

"The symphonic novelty which Mr. Damrosch chose for the fifth Concert of the Symphony Society proved on the hearing to be an interesting and pleasing work. Mr. C. Villiers Stanford, its composer, is one of the most serious, dignified, and ambitious of England's composers. He occupies himself almost exclusively with the higher forms of writing, and there can be no doubt of his musical scholarship or of his sincerity of aim. The Symphony in F is his twenty-eighth numbered work and was first given a public hearing at one of Herr Richter's Concerts in London last June. It is called by the composer an 'Irish Symphony,' and Irish it is in its melodic material and its spirit."

THE MUSICAL ASSOCIATION.

At the meeting on the 2nd ult. Mr. J. S. Shedlock, B.A., read a paper on the "Correspondence between Wagner and Liszt." Mr. Shedlock said that private letters of great men, who thoroughly understand and sympathise with each other, are of inestimable advantage to writers of biography; from them portraits true to the life can be drawn. They are of value to historians who seek to know the hidden causes of things. They are of value to friends and relations who treasure up every line written by those whom they respect and admire. Viewed in a different light, the giving of private letters to the world may be considered a disadvantage. They may be used for party purposes. In a correspondence of twenty years—such as this—men are apt to show many sides of their character, and it is easy to pick and choose so as to present a man either as all that is great and noble, or the reverse. Again, they may fall into the hands of readers who will merely glance at a page here and there, and form the most erroneous ideas. And in any case, there is always the danger of forgetting the private nature of the communications. Judging from outward appearances, nothing seemed more unlikely than that these two men were destined to become firm friends for more than forty years. For not only were their positions in life very different, but also their characters. Liszt appreciated society; Wagner loved solitude; Liszt was patient and hopeful; Wagner impatient and despairing; Liszt was most reasonable; Wagner often most unreasonable. The whole course of his life showed that Wagner was right when in 1848 he wrote to Liszt, "I cannot help myself." In 1849 Liszt writes, "Once for all, you may count me among your most zealous and devoted admirers. Near or far you may rely upon me; I am at your command." And Liszt was always as good as his word. Whenever Wagner wanted money or advice, Liszt was ever generous, practical, and helpful. The letters written during Wagner's stay in London are full of interest. Speaking of his Philharmonic engagement, he says, "I thought that I might so far win over the English to my cause as to render possible next year a first-rate German Opera Company for my works and under my direction." But writing later, he says, "I heartily regret being here, and shall never think of returning. I am in a wildly foreign element, and in a false position." Some fragments of "Lohengrin" were well received, but he is annoyed to think that men will form an opinion of his whole being from these fragments. The critics abuse him, the public is for the most part cold, his orchestra is only a clever machine. The "ridiculous" Mendelssohn

cultus everywhere confronts him. He longs to be back in Switzerland. Wagner's opinions with regard to Mendelssohn and Meyerbeer are well known. Of Berlioz, both Wagner and Liszt thought highly; and the former says, "If I expect anything from anyone it is from Berlioz, but not by the way in which he attained to the tastelessness of his 'Faust' Symphony." In writing about Liszt's own compositions, he uses plenty of words, but they often seem intended to conceal rather than to reveal his thoughts. Liszt sends him some music written on the occasion of the celebration of Goethe's 100th birthday. Wagner perceives in it the claw of the lion, but, says he, "Let us see the whole lion." And there were many instances such as this in which he damns with faint praise—there is often a beating about the bush, a want of directness about his remarks. Liszt was often called upon to console his friend when despairing and smarting under a sense of disappointment. In answer to a wild letter from Wagner, he says: "Your greatness is the cause of your misery; both are irretrievably interwoven with one another, and must trouble and torture you until you allow them, sinking into faith, to disappear." Liszt cannot preach or explain it, but he will pray to God that He will enlighten Wagner's heart through His faith and His love; and then, in a few simple words, he points him to Christ, the only Saviour. Here we have, in a few words, Liszt's religious belief. Wagner acknowledges the good intentions shown, but reminds Liszt that the forms in which men seek to win consolation differ according to one's being, needs, or education. He, too, has a strong faith—but it is faith in the future of the human race. He believes in nothing else. Yet Liszt's noble life shows what a noble belief he must have had. About a year later, Wagner tells Liszt of a heavenly gift which has reached him in his solitude. This was Schopenhauer, the apostle of pessimism. Freedom from suffering is to be found by the renunciation of will. Wagner says, "Because you are religious you express your ideas differently, but I am convinced we are one in thought." What Liszt thought of Wagner's guide, philosopher, and friend may be gathered from a letter in which he speaks of him as "that old snarling poodle, Schopenhauer." The friendship of Liszt for Wagner is the golden thread running through the correspondence. It will serve to perpetuate his name when perhaps his Symphonic Poems may be forgotten. True friendships are not common. As the poet has written—

Nothing is commoner than the name,
Nothing rarer than the thing itself.

TRINITY COLLEGE.

THANKS to energetic management and a keen recognition of some of the musical requirements of the time, this institution has developed into a very prosperous concern. Its local examinations are attended by hundreds, we may say thousands, of aspirants in all parts of the country, and, we presume, its diplomas, which are not very hard to obtain, are found useful by young teachers as badges of, at any rate, moderate proficiency. As a teaching centre Trinity College also does a large amount of work, and evidence of the quality of the tuition it affords was given at an Orchestral Concert, under the direction of Mr. George Mount, at the Princes' Hall, on Monday, the 9th ult. It would, of course, be unreasonable to criticise the efforts of those who took part in a somewhat ambitious programme from the standpoint necessary in dealing with finished artists. Enough that, on the whole, the performers justified their appearance before a public audience, and if none of them rose above mediocrity, that cannot bring any blame on the College, as genius is born, not made. We should like to have given a word of encouragement to those pupils who were represented by compositions, but, unhappily, the annotator of the programme was first in the field. Thus, an Overture in F, by Mr. Frank Swinford, is described as a "clever and interesting work. . . . The instrumentation is throughout interesting and characteristic. . . . A spirited *Coda* fitsly closes a work of marked power and skill." Again, a song, by Mr. J. S. Ford, is said to be a "cleverly written song of the *scena* type, displaying constructive points of interest and a well-written accompaniment." An "Ave

Maria," by Miss Marie Brooke, "has a sympathetic and expressive melody. . . . The entire composition displays artistic feeling and a marked talent." We shall not incur a charge of rashness by challenging any of these assertions; but the taste and the propriety of a school thus pronouncing judgment on its own students may be called in question, and there can scarcely be more than one answer.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

SOME further advance has been made this month in the work of preparation for the Festival of August next, but the general form and composition of that event remain as described a month ago in the Orchestral Committee's Report. The choral rehearsals of Handel's "Saul" and Dvorák's "Stabat Mater" having now been completed, the choir has turned its attention, among other things, to Dr. Bridge's new Cantata "Callirhœ." Besides the artistic engagements previously announced, the festival managers have secured the services of Mr. Charles Banks and Mr. Henry Piercy, both Birmingham men, to support Mr. Lloyd in the principal tenor music, and, in addition to Mr. Santley and Signor Foli, the name of Mr. Brereton occurs in the list. Madame Lilian Nordica, whom it was proposed to retain for some of the principal soprano music, is unable to enter into any fresh engagements for August next, and her place will probably be filled by another well-known operatic artist.

The Midland Musical Society's performance of Gounod's Sacred Trilogy "The Redemption," on Good Friday, was so fully appreciated that, long before the time announced for the commencement of the Concert, the Town Hall was crammed in every part, and hundreds of people were reluctantly turned away from the doors after every available space in the auditorium had been utilised to the utmost. The performance as a whole was extremely creditable to all concerned. The choruses were sung throughout with vigour, crispness, and intelligent appreciation of the composer's meaning; and the band accompaniments were, for a body almost entirely consisting of amateur performers, rendered very creditably. Miss Clara Surgey, Miss Florence Bourne, Mr. A. Percy Taunton, Mr. George Harris, and Mr. Walter Vernon also rendered good service in the solos. The organ accompaniment of Mr. W. Astley Langston was a distinctive feature of the Concert, and Mr. H. M. Stevenson conducted with energy, ability, and sound discretion.

At the third and last Concert of the Musical Guild, on the 12th ult., the principal items were Beethoven's String Quartet (Op. 59, No. 1) and Rubinstein's Trio in B flat (Op. 52), for piano and strings. In the Quartet the playing of Messrs. T. M. and T. R. Abbott and E. W. and A. J. Priestley was noteworthy for the perfection of the *ensemble* and the evident care with which the work had been rehearsed. The final *Allegro*, based on a Russian melody, out of compliment presumably to Count Rasowmowski, to whom the work is dedicated, was rendered with rare spirit and dash. In the Rubinstein Trio, which is a picturesque and striking, if not absolutely a great, work, Dr. Winn's masterly playing of the pianoforte part contributed largely to the effect of the performance, and the same artist greatly delighted the audience also by his finished rendering of Rubinstein's third Barcarole (Op. 50) and Chopin's Etude in C minor (Op. 25). Reinecke's fine Violin Suite (Op. 153) found a competent exponent in Mr. T. M. Abbott, whose brilliant execution of the *Finale* evoked great enthusiasm, and Mr. A. J. Priestley acquitted himself very creditably in an expressive Romance (Op. 5) of the Belgian violoncellist, Adolphe Fischer, and a Tarantella by Lachner. Miss Marie-Louise Rallo, who possesses a pure and cultured soprano voice, and sings with taste and expression, invested Haydn's Canzonet "Recollection" with much pathos, and was not wanting in the subdued passion appropriate to Gounod's amorous Berceuse "Quand tu chantes," the effect of which was not a little enhanced by Mr. Abbott's violin obbligato.

The so-called open Rehearsal of the Amateur Harmonic Association, which took place on the 17th ult., was really a formal public Concert of considerable musical interest. The

executive resources comprised a choir of some seventy vocalists and a small but well balanced band, with Miss Lilian Mills, Miss Delia Atkins, Mr. A. Percy Taunton, and Mr. W. Ryder, vocalists; Mr. W. Astley Langston, conductor; and Mr. Ricketts, accompanist. The first part of the Concert was devoted to Heinrich Hofmann's picturesque and dramatic Cantata "Melusina," which has been previously given here in an imperfect form without the orchestral accompaniments. On the present occasion full justice was done to the work by both band and chorus, and some of the solos were rendered in a manner to elicit hearty applause. Miss Lilian Mills sang with great sweetness and dramatic fervour, and Mr. Taunton, as *Count Raymond*, was especially effective. The second part of the programme consisted of miscellaneous items.

The special musical feature of the month has been the visit of the Carl Rosa Opera Company, which commenced a fortnight's season at the Theatre Royal on Easter Monday. Although the composition of the company was much the same as on previous occasions, the visit was noteworthy for two or three reasons. In the first place, it was the occasion of the first performance in Birmingham of Meyerbeer's "Robert the Devil" and Victor Masse's "Galatea"; in the next place, it was the leave-taking here of one of Mr. Carl Rosa's most popular artists, Madame Marie Roze; and lastly, it was a more successful visit in a commercial sense than any which the company have paid here for some year or two past. No less than four representations of "Robert the Devil" were given in the course of the fortnight, and each of them to overflowing houses, the performance altogether being one of the most striking and effective which has been witnessed on the Birmingham stage. The vocal honours of the production were fairly shared by Miss Fanny Moody, Madame Georgina Burns, Mr. C. Manners, and Mr. Runcio, whilst great credit is due to Mr. Goossens for the admirable manner in which the band acquitted itself.

The closing Concert of Mr. Stockley's orchestral series, on the 19th ult., though not so rich in novelties as some of its predecessors, was nevertheless a very interesting and meritorious one, as was attested by the excellence of the attendance and the warmth of the applause bestowed upon it. The Overture was Mendelssohn's "Italian," which has always been a favourite with the local musical public, and has rarely been heard to more advantage than on this occasion. The ever popular "Pilgrims' March" produced its customary effect, and the masterly *Saltarello* furnished the band with opportunities which it turned to excellent account. The same composer's "Melusina" Overture, suggested by "a weak production" bearing the same title by Conradin Kreutzer, was rendered in a manner that brought out all its poetic charm, and Schubert's Overture "in the Italian style," which was played here for the first time in Birmingham, in spite of its occasional diffuseness, delighted all hearers by its melodic beauty and dainty scoring. The band was also heard to advantage in a couple of Transcriptions from Grieg, "Hjertesar" (Wounded heart) and "Varen" (Spring), full of Norwegian colouring, and the ever popular Overture to "William Tell," which was executed with great dash and spirit. Mr. J. T. Carrodus gave a masterly rendering of his master, Molique's, Violin Concerto (No. 5), after which he astonished his audience by a *tour de force* with Paganini's solo on one string, and delighted them in an arrangement of airs from "Lucia di Lammermoor." Mrs. Helen Trust and Mr. Charles Banks were the vocalists. The lady was not so successful in the air from Gounod's "Sapho" as in Grieg's "Solvejgs Lied," which falls more within her range. Mr. Banks, who replaced Mr. Lloyd at short notice, sang "Le miei bollenti," from "La Traviata," with much sweetness and pathos, and was very successful also in Barnby's song "Is it for me?" and "The Death of Nelson."

Miss Fanny Davies's pianoforte Recital took place on the 26th ult., too late for detailed notice.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

ON Good Friday, at St. John's Episcopal Church, Haydn's Passion Music was sung by the choir. Mr. Haslehurst presided at the organ. The choir performed

their task in a manner which reflected the greatest credit on themselves and their Conductor. On Easter Day all the services were fully choral and well rendered. Morning service, Stainer in E flat; Anthem, "The trumpet shall sound" and "Worthy is the Lamb," Handel. Afternoon Service, Foster in A; Anthem, "Christ is risen," Ouseley. Evening Anthem, "I know that my Redeemer liveth" and "Hallelujah" Chorus, Handel.

On the 2nd ult. Mr. Woolnough, of Glasgow, assisted by Mr. W. T. Hoeck, Secretary of the Glasgow Society of Musicians, gave a highly interesting critical and analytical Lecture on "Lohengrin" to the Edinburgh Society of Musicians. The illustrations were given as pianoforte duets from an arrangement of "Lohengrin," by Albert Heintze. Mr. Otto Schweizer, Vice-President of the Society, occupied the chair. On the same date the Edinburgh Amateur Bach Club held a meeting, at which Mr. Franklin Petersen read a paper on the St. Matthew Passion. It was illustrated by Miss Duncan and Mr. Forrest (vocalists) and Mr. McEwen (pianist).

On the 4th ult. Mr. Waddell's Choir gave the usual annual Concert under the leadership of Mr. Millar Craig. Schumann's "Requiem" and "Song of the New Year" and Mendelssohn's "Loreley" were performed. Mrs. Millar Craig sang the part of *Leonora* in a praiseworthy style. Mr. T. Craig accompanied on the pianoforte in conjunction with a small string band and the organ, played by Mr. Lingard.

In aid of the debt of the Edinburgh Royal Blind Asylum, Madame Nordica gave her services on the 6th ult. Madame Agnes Hamilton (violin), Mr. Carl Hamilton (violin), Messrs. Longmore and Meyrick (vocalists), and the St. Andrew's Amateur Orchestral Society also performed free of charge. Madame Nordica's solos were Roeder's "Love's Dream," Cliffe's "Far away from thee," and Sir Herbert Oakeley's "Sempre piu' t'amo." She was loudly applauded and responded by singing "Home, sweet home," and Scotch ballads. Madame Hamilton's rendering of Sarasate's "Spanish Dance" and Mr. Hamilton's solos were deservedly appreciated.

Mr. Arthur Edmunds gave an Evening Concert on the 9th ult. for the benefit of Miss Stirling's Homes for the Destitute. The programme, chiefly vocal, included Rubinstein's "The Angel" and "Wanderer's Night Song," Barnett's "The Bee," Otto Schweizer's "Mid the lilies," sung by Mr. A. Edmunds' Ladies' Choir, and various solos and duets, sung by Miss Cameron, Miss Sanson, and Mr. A. Edmunds and Mr. Finlay. Miss Charlotte Gibson played "Auf Flügeln des Gesanges" (Mendelssohn-Liszt), Brahms's Rhapsody in B minor (Op. 79), Scarlatti's Sonata in A major, and a Ballade from Op. 22 by Otto Schweizer.

A performance of Mendelssohn's "St. Paul," on the evening of the 5th, attracted a large congregation to the Cathedral of St. Mary. The orchestra consisted of thirty performers, under the leadership of Mr. Daly. Mr. Gledhill sang some tenor solos. Mr. Collinson, Organist of the Cathedral, conducted.

The last of the series of Chamber Concerts given by Herr Alfred Gallrein (violin) took place in the Freemasons' Hall, on the 10th ult. Mr. Colin McKenzie (violin) and Mr. Collinson (pianist) assisted Mr. Gallrein. The vocalists were Mrs. Graham Moore, from Berlin, who was very successful in her rendering of "Und ob die Wolke," from Weber's "Freischütz," Schumann's "Devotion," and Sullivan's "Orpheus with his lute"; and Mr. Taylor Blake, who sang Rubinstein's "Yearning" and Schubert's "Serenade."

On the evening of the 12th ult. Mr. Kirkhope's choir gave a Concert in the Freemasons' Hall. Mendelssohn's 43rd Psalm, Gounod's "Gallia," and Gade's "Erl-King's Daughter" were admirably performed, with the assistance of a small string band. Songs and madrigals and a violoncello solo by Herr Gallrein and a violin solo by Mr. Colin McKenzie were also given.

Mr. Waddell's Ladies' Orchestra gave a Concert on the 13th ult., in the Queen Street Hall, assisted by Mrs. Waddell (pianist), Miss Nellie McGregor and Mr. Dodds (violinists).

On the evening of the 19th ult. an Orchestral Concert was given in the Music Hall. The performers, numbering about sixty, consisted of local instrumentalists, aided by some from Glasgow and Dundee. They were led by

Mr. Daly, with Mr. Carl Hamilton as Conductor. Mendelssohn's "Italian" Symphony; Overtures to Mozart's "Zauberflöte," Mendelssohn's "Ruy Blas," and Weber's "Oberon"; the *Saltarello* from A. C. Mackenzie's "Colomba," and Beethoven's Third Concerto, for pianoforte and orchestra, with Mr. Della Torre as pianist, were performed. Mr. Glencorse sang Schubert's "Wanderer" and "Thine is my heart," and received a well-earned recall. The great success of this Concert, from an artistic point of view, augurs well for Mr. Carl Hamilton's scheme of giving popular orchestral Concerts next season.

The Heckmann Quartet performed, on the evening of the 20th ult., Haydn's Quartet in E flat, Schumann's in A minor, besides selections of single movements from Quartets by Cherubini, Bazzini, Sgambati, and Svendsen. Mr. Albert Bach was the vocalist. On the following afternoon the same performers gave a Beethoven Concert, consisting of the third of the Rassoumowski Quartets (C major, Op. 59), the F minor (Op. 95), the A minor (Op. 132), and a solo by Herr Heckmann of the *Adagio* from the Violin Concerto. The Edinburgh Society of Musicians held a meeting in the evening. Mr. T. H. Collinson, Mus. Bac., read a paper on "Musical Education." It was followed by discussions on the various points given in the lecture. Mr. Edmunds, President of the Society, occupied the chair.

On Sunday evening, the 22nd ult., Rossini's "Stabat Mater" was performed in the Roman Catholic Church of the Sacred Heart, principally by members of the Carl Rosa Opera Company, who have announced a week's performance at the Lyceum.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

A MEETING of guarantors to the Glasgow Choral and Orchestral Concert scheme was held on the 4th ult., when a statement of income and expenditure for the past year was submitted. From this it appeared that the balance at the close of season 1886-7 was £1,021 1s., which sum was applied towards repayment of sums due to former guarantors. The income for season 1887-8 amounted to £5,992 18s. 11d., and the expenditure to £6,071 17s. 7d., showing a deficit of £78 18s. 8d. While there is reason for regret that there should be a deficit, there is one for congratulation that the shortcoming is so small; and at the meeting referred to, it was enthusiastically resolved to go on with the scheme as before, and to make no call on the guarantors for the trifling deficiency, in the hope that next season will more than make it good.

The Choral Union was engaged during the past month in practising Dr. Mackenzie's music to the Exhibition Ode, also some other choral work, pending decision as to future programmes.

The Glasgow Amateur Orchestral Society, conducted by Mr. W. T. Hoeck, gave a Concert, on the 5th ult., in the Waterloo Rooms. The Society is making great progress, and the state of attainment may be judged when it is mentioned that the programme contained such selections as the Overture to Mozart's "Zauberflöte" and the Concerto for pianoforte and orchestra (No. 3), in C minor, by Beethoven; the performance of these and other important compositions quite justifying the ambition of the amateurs, among whom are several lady violinists.

The last of a series of four Chamber Concerts, by Mr. W. H. Cole and party, took place on the 5th ult., the programme comprising Sterndale Bennett's Trio for pianoforte, violin, and violoncello (Op. 26), the String Quartet of Mozart in F major (1790), and that of Rheinberger for pianoforte and strings in E flat (Op. 38).

The Pollokshields Musical Association, now in its fifteenth season, gave its second Concert of the year on the 9th ult., in the Dixon Hall, Crosshill. Stanford's Cantata "The Revenge" was the chief work presented, and, considering that there was only an accompaniment of pianoforte and harmonium, the performance of it was fairly effective. Mr. W. T. Hoeck conducted.

The Hillhead Musical Association, now well on in its teens and fairly prosperous, held its second private Concert on the 12th ult., in the Queen's Rooms. Van Bree's Cantata "St. Cecilia's Day" was the chief item in the programme. Mr. W. T. Hoeck conducted. The Southside

Choral Society gave a Concert, in the National Hall, on the same date. Selections were sung from Haydn's "Creation," Handel's "Esther," and Mendelssohn's "Elijah." Mr. J. K. Findlay conducted.

A Concert of "Springtide music" was given by the Pollokshields Lyrical Society, under Mr. D. McColl, in the Crosshill Burgh Hall, on the 16th ult. The programme consisted principally of part-songs, all more or less relating to the season of Spring. The St. Cecilia Choral Society, which is in its first year only, gave a highly satisfactory performance of Macfarren's "Lady of the Lake," in the Queen's Rooms, on the night of the 19th ult., Mr. H. McNabb conducting.

The Kirkintilloch Musical Association, now in its second year, and numbering about eighty voices, gave a performance of portions of Handel's "Messiah," with miscellaneous selections, in St. David's Parish Church there, on the 3rd ult. Mr. J. T. Smith conducted, and there was a full string band, under the leadership of Mr. A. Robb. The Concert passed off very successfully.

A performance of Handel's "Samson" was given by the Paisley Choral Union on the 6th ult. Mr. J. Barr conducted, and Mr. W. H. Cole's band accompanied. The choral singing was marked by vigour and precision.

The violin competition in the Barbour scheme of Musical education in Paisley took place there on the 9th ult. Prizes were awarded to the successful competitors. This branch of a scheme which altogether seems well worthy of imitation is apparently in a peculiarly promising condition. Competitions also took place during the month in choral singing, theory, &c.

On March 31 a Lecture was given before the Glasgow Society of Musicians by Mr. J. C. Dibdin, a great-grandson of the famous Charles Dibdin, on "National Sea-songs"; and on the 7th ult. a Lecture was given by Mr. A. W. Young on "Mozart," Mr. W. H. Miller following on the 14th ult. with "Acoustical experiments relating to music."

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Society held their twelfth and last Concert on the 10th ult. They have during this year earned public appreciation by their presentation of several works which, if not absolute novelties, are sufficiently rare to claim special consideration. Hummel's celebrated Septet formed the chief feature at the last Concert. It was excellently performed by Messrs. Brossa, Dubrucq, Paersch, Bernhardt, Vieuxtemps, Hoffmann, and Hallé. Brahms's Symphony (No. 4, in E minor) had not previously been heard at these Concerts, but carries with it the unmistakable stamp of originality, depth, and true workmanship. The other orchestral works comprised a Scherzo Pastorale (Op. 129), by Lachner, and the Overtures "In the Highlands" (Op. 7), Gade, and Auber's "Masaniello." The rendering of all these items by the band, under Mr. Hallé's direction, was careful, intelligent, and thorough. Madame Nordica supplied the solo vocal element and added distinctly to the fame which she has already earned in Liverpool. The chorus sang two part-songs with accuracy and judgment.

Amongst the many Amateur Orchestral Societies which have recently sprung into existence the Wirral Society and the Orpheus Orchestra hold prominent positions. The former gave a Concert at Birkenhead Town Hall, on the 13th ult., under the direction of their capable and genial Conductor, Mr. Ernst Schiever; and the Orpheus appeared at Liscard Hall, Cheshire, on the 9th ult., when Mr. John Forsyth conducted a fair reading of Haydn's "Imperial" Mass.

On the 23rd ult. a very successful Concert was given at the Town Hall, Birkenhead, in aid of the choir fund of St. Paul's Church, Argyle Street. The prominent feature of the performance was Van Bree's "St. Cecilia's Day," in which Madame Laura Howorth gave an excellent rendering of the solos, being well supported by the band and chorus. Mr. Edward Jones conducted.

The selection of Mr. F. H. Cowen as the new President of the Liverpool Musical Society is one which reflects credit upon a body constituted as it is of practical active

A FOUR-PART SONG.

Words by PHIL. ROBINSON.

Composed by CHARLES SALAMAN (1888).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.); also in New York.

Allegro moderato, con moto.

SOPRANO. Who trusts the smiles of A - pril's skies, Not o - ver wise may be; . . . But

ALTO. Who trusts the smiles of A - pril's skies, Not o - ver wise may be; But

TENOR. Who trusts the smiles of A - pril's skies, Not o - ver wise may be; But

BASS. Who trusts the smiles of A - pril's skies, Not o - ver wise may be; But

Allegro moderato, con moto.

PIANO. (ad lib.) *pp*

he who trusts in Chlo-e's eyes, . . . More fool-ish is than he, But he who trusts in

he who trusts in Chlo-e's eyes, More fool-ish is than he, But he who trusts in

he who trusts in Chlo-e's eyes, More fool-ish is than he, But he who trusts in

he who trusts in Chlo-e's eyes, More fool-ish is than he, But he who trusts in

Chlo-e's eyes, . . . More fool-ish is than he, more fool-ish is than he.

Chlo-e's eyes, More fool-ish is than he, more fool-ish is than he.

Chlo-e's eyes, More fool-ish is than he, more fool-ish is than he.

Chlo-e's eyes, More fool-ish is than he, more fool-ish is than he.

Though April's sun doth oft de-ceive, Yet May 'tis sure is near; But

Though April's sun doth oft de-ceive, Yet May 'tis sure is near; But

Though April's sun doth oft de-ceive, Yet May 'tis sure is near; But

Though April's sun doth oft de-ceive, Yet May 'tis sure is near; But

p

Ped. *

who may Chlo-e's smiles be-lieve, Who's A - pril, A - pril all the year? But who may Chlo-e's

who may Chlo - e's smiles be-lieve, Who's A - pril all the year? But who may Chlo-e's

who may Chlo-e's smiles be-lieve, Who's A - pril, A - pril all the year? But who may Chlo-e's

who may Chlo-e's smiles be-lieve, Who's A - pril all the year? But who may Chlo-e's

cres.

cres.

cres.

cres.

cres.

smiles be-lieve, Who's A - pril all the year, who's A - pril all the year?

smiles be-lieve, Who's A - pril all the year, all the year, A - pril all the year?

smiles be-lieve, Who's A - pril all the year, all the year, all the year, all the year?

smiles be-lieve, Who's A - pril all the year, who's A - pril all the year?

cres.

cres.

cres.

cres.

rit. dim.

rit. dim.

rit. dim.

rit. dim.

rit. dim.

How sweet the moonlight sleeps.

May 1, 1888.

A FOUR-PART SONG.

Words by SHAKESPEARE (*Merchant of Venice*).

Composed by CHARLES WOOD.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Molto adagio. pp sempre.

SOPRANO. How sweet the moonlight sleeps . . up-on this bank! . . .

pp sempre.

ALTO. How sweet the moon-light . . sleeps up -

pp sempre.

TENOR. How sweet the moonlight

pp sempre.

1st BASS. How sweet! . .

pp sempre.

2nd BASS. How sweet . . . the moon - - light sleeps . .

Molto adagio.

PIANO.*

cres.

How sweet! . . Here will we sit . . and let the sounds of

cres.

- - on this bank! . . Here will we sit . . and let the sounds of

p

sleeps . . up-on this bank! . . Here will we sit . . and let the sounds of

cres.

How . . sweet! . . Here will we sit . . and let the sounds of

cres.

. . up-on this bank! . . Here will we sit . . and let the sounds of

PIANO.*

* For Rehearsal.

mu - sic Creep . . in . our ears, Soft stillness and the night become the

mu - sic Creep . . in . our ears, Soft stillness and the night become the

mu - sic Creep in our ears, Soft stillness and the night become the

1st & 2nd BASSES. mu - sic Creep in our ears, Soft stillness and the night be -

touch - es of sweet har - mo - ny, Soft still - ness and the night become the

touch - es of sweet har - mo - ny, Soft still - ness and the night . . become the

touch - es of sweet har - mo - ny, Soft still - ness and the night . . be - come the

come sweet har - mo - ny, Soft still - ness and the night be -

touch - es of sweet har - mo - ny, sweet har - mo - ny.

touch - es of . . sweet har - mo - ny, sweet har - mo - ny.

touch - es of . . sweet har - mo - ny, sweet har - mo - ny.

- come the touches of sweet har - mo - ny, sweet har - mo - ny.

musicians, whose association is an important factor in the promotion of musical interest in Liverpool. Mr. Cowen took the chair, for the first time, at the monthly meeting of the Society, held at the Bear's Paw on the evening of the 21st ult., and after referring in graceful terms to his predecessor, the late Sir George Macfarren, mentioned his forthcoming visit to the Antipodes, where, as Conductor of the musical arrangements at the Melbourne Exhibition, he hoped to do good service in the interests of the art.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

DURING April little musical excitement has been among us, except that the many small Choral Societies in the city and suburbs have been concluding their undertakings for the season, and exhibiting to their friends the results of their winter practice. The claims of these Associations upon the public scarcely could be over-estimated. They produce many works which, otherwise, we should have no chance of hearing, and, by the zealous perseverance of their members in the study of really good music, they kindle and spread a love of art where, under less favourable circumstances, it would hardly be awakened. Indeed, were it not that on all sides amateurs delight thus to associate for study and practice, one of the greatest of our educational aids would be missed, the feeding ground for our larger choirs would lie fallow, and the outlook would be even less satisfactory than it is, suggesting very grave misgivings for the future of choral music in this neighbourhood.

It is well and even necessary occasionally to survey our position in art as in commerce, and to weigh the helps and hindrances to progress as a business man examines his records of gains and losses. To note what is still wanting is a duty of the critic even more useful and imperative, albeit much less pleasant, than to record success. And in a city like Manchester—credited with musical enthusiasm, and in no way slow to assent to the justice of such a reputation—it is startling that we have no large choral body ever on the look-out for, and devoting itself to the production of, worthy novelties. Years ago there were several societies here, each giving its regular series of performances of Oratorios and Cantatas, and vying with each other in eager search after merit. Whatever may be the reasons—whether the usual blighting effect of a monopoly of the public ear, the whims of fashion or what-not—all those societies (of old so flourishing) instead of developing, as they naturally should, and with proper and earnest management would have done, gradually lost their hold upon their supporters, dwindled down, and finally succumbed.

The fate that befell the "Hargreaves" and its sister societies is now rapidly overtaking the "Gentlemen's Concerts," much stronger as that Institution was placed by the possession of a valuable building and site, upon which money could readily be raised to tide over immediate trouble. In the natural expansion of the public demands, the provision which fifty years ago sufficed could not healthily or possibly meet present wants. Fortunately in the latter, in which the supply was getting most glaringly deficient, private enterprise prompted the adequate development of our resources. Mr. Hallé—by unremitting tact, energy, and care—established here a series of Orchestral Concerts of unquestioned excellence, which, although we could not be said to originate, we have been, and are, proud and happy to support. In later years Mr. de Jong has, to some extent, emulated Mr. Hallé's spirited example; and, while ministering liberally to the tastes of those who delight in the simpler branches of music, and especially in song, has from time to time enlarged and improved his band as opportunity served, and enriched his programme with works of higher tone. Thus, and by the constant appearance here of soloists of eminence, the love of serious classical music has been spread, and the pianoforte and flute are no longer our only domestic instruments. Amateur performers are multiplying rapidly among the middle classes of society; and, were the means of culture brought within the reach of our poorer youths—which, possibly, may be done ere long—we might rest assured of the happy

future of orchestral music in Manchester. Certainly, it is to be regretted that chamber music excites so little interest; and that Signor Risegari's excellent quartet party, disheartened by the unremunerated labour of so many seasons, has ceased (at any rate, for the present) to challenge public support. The Concert Hall is pre-eminently the place for concerted instrumental works of quiet character; as it certainly is not the place for powerful orchestral performances. By supplying music of various kinds, vocal and instrumental, suitable for their comfortable hall, and by fostering, as in various ways they easily could, the growth of the talent of the district, the directors might, even yet, utilise their resources and do something to atone for the supineness of their predecessors.

But, while congratulating ourselves that the love of instrumental music of the highest class is deepening, and has fair enjoyment, it is not well that our natural and ingrained fondness of concerted vocal music should be so neglected, that, during the whole of the past season, not one single new choral work has been produced in complete form. The small societies have been managed with praiseworthy spirit; but are, of course, unable to grapple with the expense of a professional band; and, at the larger undertakings, we have—with the single exception of the repetition of Sullivan's "Golden Legend"—not been allowed to hear one single, even comparatively, new work for combined choir and band. This ought not to be; and it is earnestly hoped that the ordering of such matters may be amended. Should some adventurous musician be bold enough to essay a more earnest policy he may, not improbably, be mulcted in a heavy penalty. But to remain in our present stagnant condition, with respect to choral music, ought to be impossible. With a long list of important oratorios still unheard we should be content to lay aside for a time the "Creation" and the "Stabat Mater," and even to celebrate Christmas without the stereotyped performances of "The Messiah." If our acknowledged and loyally supported musical leaders will not recognise the necessity of pursuing a more liberal policy in such matters, they must not complain should some outsider be invited to come in and supply their neglect.

MUSIC IN MONMOUTHSHIRE AND SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

AN Eisteddfod was held on Easter Monday at Abergavenny, under the presidency of Mr. T. P. Price, M.P. For the chief prize of £70 two choirs competed—viz., Rhymney and Pontlltyn (Conductor, Mr. J. Price) and the Abergavenny Choir (Mr. E. Stephens). The former were deemed the winners, but as they had not acquitted themselves in the best possible style, they were awarded £50 only, and of the balance £10 was given as a second prize to the local choir. For a prize of £20 six choirs entered. Rhymney was successful in this contest also, the other choirs being Newbridge United, Tredegar United, Mountain Ash Harmonic, Ebbw Vale Glee and Madrigal Society, and Abergavenny Philharmonic Society. Mr. Stephens and party, of Abergavenny, received the prize of five guineas for their rendering of Mornington's glee "Here in cool grot." I regret to say a disorderly scene occurred in connection with the competition for the prize of £10 between choirs of male voices. The first seven choirs had sung, and the Abergavenny Minstrels took up a position on the platform to sing, when cries were raised, which continued for over a quarter of an hour. It was afterwards explained that the whole of the choirs present must compete, or the prize could not be awarded. The choir then was allowed to sing, but little attention was given to their efforts. The choir of Mountain Ash took the prize.

At the Eisteddfod at Neath on the same day, for the prize of £50, the Dowlais Choir (led by Mr. J. Davies) was successful, and the Conductor received a gold medal. In the second choral competition the prize of £10 (offered by the president) was won by the Skewen Tabernacle Choir. The same choir was successful in another competition for a prize of five guineas. In the drum and fife competition, two bands competed—viz., Llansamlet (Swansea) and Neath

Institute—the prize going to the latter. Several interesting solo competitions also took place.

The Mayor of Swansea presided at the Swansea Eisteddfod on Easter Monday. The adjudicators were Mr. J. North (Huddersfield), Mr. R. C. Jenkins (Llanelli), and Mr. T. Price (Merthyr). There were several minor competitions, which excited considerable attention.

At the Treorkey Eisteddfod there was a very large attendance; Mr. Cummings (London) was the adjudicator. In a brass band contest (prize £8) two local bands competed, that from Treherbert being adjudicated the winner. The prize of £60 was won by the Blaenycwm Choir.

At Cwmaman, in Carmarthenshire, an Eisteddfod was held also on Easter Monday. The musical adjudicator was Mr. J. Thomas. The chief choral prize of £10 was divided between the New Bethel and the Bethesda Choirs (consisting of local vocalists), and the Conductors were also presented with chairs.

An Eisteddfod was held at Aberayron, with Mr. W. T. Rees as adjudicator, also on Easter Monday. The president was the Rev. D. Griffiths, Aberavon, and the Conductor, Mr. W. Abraham, M.P. The prize of £30 was divided between the Aberavon Tabernacle Choir and the Taibach Choir. Eisteddfodau have also been held at St. Clear's, Glynogwr, Llanddwi, Trehafod (Rhondda), Llantwit, Vardre, Neallaw, and other places.

On the 5th ult. a popular Concert was given at Andrew's Large Hall, Penarth, under the auspices of the Penarth Musical Society. Several effective part-songs were rendered by the members of the Society. The vocalists were Miss Emily Squire, Miss Astle, Miss Handel, Mr. George Reynolds, Mrs. Coleman, and Mr. T. Rees. Miss Zette Handel played an excellent violin solo. The accompanist was Miss B. Ingram, and Mr. J. E. Deacon was Conductor. Some recitations were given by Mr. G. Beetlestone.

The Merthyr Orpheus Society have given further performances of "Blodwen," an opera by Dr. Parry, Swansea, at the Drill Hall, Merthyr.

The Huddersfield Glee Society have given Concerts at Swansea, Cardiff, and Aberdare. It is proposed to hold a festival of Welsh choirs at Llandaff Cathedral in the summer.

The Subscription Concert of the Newport Amateur Orchestral Society, at the Albert Hall, Newport, on the 19th ult., gave general satisfaction. The Conductor was Mr. B. Newman, and excellent assistance was rendered by the Philharmonic Society. The great feature of the evening was the singing of Miss Alice Gomes; additional interest was involved in the proceedings by the knowledge that this was probably the last time the fair singer would be heard in the provinces before she leaves for India.

On the 21st ult. an Eisteddfod was held at Pontardulais, in aid of the Hope Chapel Organ Fund. Four choirs competed for the prize of £10, offered for the best rendering of "The Lord reigneth." The Bryn United Choir was successful, and the Conductor, Mr. D. Jeffreys, received a chair. The same choir took the prize offered for the best performance of "Hosannah in the Highest." There was a Concert in the evening.

An effort is being made to establish a "National Society of Musicians." In furtherance of the object a meeting was held at Merthyr, on the 21st ult., when it was decided to form a local branch.

On Friday in Easter week the Crickhowell Philharmonic Society gave an excellent rendering of Cowen's Cantata "The Rose Maiden," with pianoforte, harmonium, and string accompaniment. The soloists were Miss Jones Morewood and Mr. W. Morgan, the contralto and baritone parts being undertaken by members of the Society. This Society has been in existence upwards of seven years and during this time has brought the following works before appreciative audiences: Macfarren's "May Day," Stainer's "Daughter of Jairus," Gaul's "Ruth," Handel's "Acis and Galatea," Farmer's "Christ and His Soldiers." Mr. T. Davies has trained and conducted the Society for this period.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

AN unusually long winter season has musically, though not meteorologically, almost drawn to an end. It has not

been certainly a very brilliant one, and the Concerts have been more remarkable for their number than for their artistic importance, and if a chronicle of the various entertainments might prove a lengthy, tedious, and useless work, it will not be uninteresting to take a rapid and short survey of the most prominent features of these last months.

There is nothing to speak of in the theatrical world. The hopes that had been founded on Salvayre's "La dame de Monsoreau," produced at the Opéra, have not been fulfilled in the least; the work failed to please the public and to interest the musicians, so that after a short, sickly life it died away and is already entirely forgotten. Mr. Lalo's "Le Roi d'Ys" has been daily expected to come out at the Opéra Comique, but, agreeably to the approved Parisian custom, it has not yet appeared, and though the troupe is said to be very busy with rehearsals, perhaps this new opera will not be produced until some time in May. Lalo is undoubtedly one of the best French composers, and if at times his compositions are somewhat dry, yet in nobleness of conception and musicianship he is second to none, therefore we may entertain great expectations for the *première*—that is, if inadequate interpretation does not stand in the way. Though performed in Brussels, we must reckon Mr. Godard's new opera "Jocelyn" amongst recent French performances. Criticism, especially of the periodicals fighting for the cause of *musical drama* versus *opera*, has been bitterly against the composer, but the public of Brussels has sided with the young French musician, and "Jocelyn" scored a decided and, in our opinion, a well deserved success. So far there is no opening for "Jocelyn" in Paris. Mr. Paravey, of the Opéra Comique, has commissioned Godard to write a new opera, "Ruy Blas," which is to be produced in November next, and not until after that date will "Jocelyn" be put in rehearsal. We firmly believe that the Parisian public cannot fail to appreciate the beauty of the score, one, in our opinion, of the most remarkable that have been of late written by any French or foreign composer.

Apart from the theatrical performances, four Societies gave periodically orchestral Concerts—that is, we had the Conservatoire Concerts, under the conductorship of Mr. Garçin; the Lamoureux Concerts, under the conductorship of Lamoureux; the Colonne Concerts, and the Concerts at the Château d'Eau, respectively conducted by Colonne and Montardon. Of these four series, that of Mr. Lamoureux takes the lead; better performances we have seldom heard. Full justice is done to every style of modern and classic composition. The programmes are chiefly devoted to the works of Wagner, vocal and instrumental, and the opportunity thus afforded by him of hearing faultless interpretations of the best inspirations of the great master mitigates the absurdity of Parisian theatres not yet being allowed to produce even the most popular and universally accepted operas of Wagner. The Concerts of the Conservatoire have, as it is well known, a more classical character. Beethoven forms still their basis, and novelties are introduced with a caution amounting almost to panic. Mr. Garçin is said to be a skilled musician, but he did not set up as a conductor until very few years ago, and therefore, as yet, he lacks that decision and steadiness which only long practice can give to the most naturally gifted of men. Mr. Colonne's Concerts, though not so orthodox as those of the Conservatoire, or so accurate as Lamoureux's, have a decidedly more popular, national, and showy character. Modern French music, interpreted by familiar artists, is served out weekly to enthusiastic audiences, who take apparently more pleasure in the skill displayed by soloists, be they singers or players, than they exhibit taste in the intrinsic merits of their selections. It was, however, in this series of Concerts that two were devoted to the works of Tschaiakowsky, of which, if the artistic result has not been all the admirers of the Russian Maestro might have wished, yet the performances did not fail to give an adequate idea of the worth of one of the most prominent amongst modern composers. Of Mr. Montardon we cannot as yet say much; he is doing good work, and, in due process of time, his performances will acquire greater perfection and a title to be ranked amongst, and to be as well patronised by the paying public, as the older institutions.

Good, regular Concerts of chamber music constitute one

of the sad wants of musical life in the French capital. *Séances de musique de chambre* are not certainly scarce; they are advertised in Salle Erard, Salle Pleyel, Salle de la Société de Géographie, &c.; but not one comes up to a high artistic mark." This year Parisians owe something to their leading pianist, Mr. Breitner, for the attempt which has been made to start in earnest a Society of Chamber Music. "La Gallia," such is the name of the newly established Society, has, during the first year, given only eight Concerts, but it is intended to double the number of them at the least next year. The enterprise, started by Mr. Breitner from a purely artistic motive, we hear, has been encouraged by a certain financial success, such at least as to give hope that, in time, the "Gallia" will be able to be entirely self-supporting. Mr. Breitner has done his very best for the Institution, and we can say that his *séances* are equal to any of the most celebrated in Germany and England, both for the accuracy and perfection of interpretation and for the wise and tasteful selections of the programmes. Mr. Breitner has engaged the best local artists that money can procure, and he has had an invaluable artistic helper in Madame Breitner, who is one of the most fascinating violinists of the day. The "Kreutzer" Sonata rendered by Mr. and Madame Breitner, and a capital new Sonata for violoncello and pianoforte, by Godard, performed by Mr. Delsart and Mr. Breitner, were two performances that will be remembered for a long time. We are informed that Mr. and Mrs. Breitner intend paying a visit to London during the season; and although in the coming months Londoners will not be at a loss for good Concerts, yet Mr. Breitner may be sure that the excellence of his *séances* will easily secure to him a numerous and appreciative audience.

Pianists, especially in Salle Erard, have had it all their own way. Amongst excellent, good, tolerable, and bad, no day or evening was allowed to pass without a Recital. The very best were D'Albert, Paderewski, Essipoff, Grünfeld, Timanoff, De Greffe, who—if the number of tickets sold corresponded to the number of persons crowding the hall—must have all largely benefited by their visit to the French capital.

Foreigners spending the winter in Paris must, however, have found last season a decided improvement towards the appreciation of really good music in the taste of our lively neighbours, and it is to be hoped that in a very few years all the masterpieces of the purest and severest form of musical art will be as popular here as they now happily are in England and Germany.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THOUGH there were but few Concerts during Lent, the season was marked in many of the Bristol churches by musical services of a special and suitable character, and this is a feature in the advance of music in this city which we are especially glad to notice, as it tends so undoubtedly to the improvement of church music. Choirs are regularly and systematically trained, and learn to give one work in a correct and careful manner, their knowledge and taste is in this way gradually increased and developed, and the Sunday services are consequently rendered with more interest and intelligence.

Two Concerts were given in Colston Hall on Good Friday, when Rossini's "Stabat Mater" and selections from "St. Paul" and "The Messiah" were performed.

On the next evening the Bristol Musical Association gave a miscellaneous Concert in the same building, and on Easter Monday a very interesting Concert of classical chamber music was given by Mr. F. T. Liebich, at the Victoria Rooms, Clifton. Mr. Liebich had engaged the services of Messrs. Carodus and Stirn, and presided at the pianoforte himself. The programme was well chosen, and the Concert was a great musical success. The vocalist was Mr. Mansfield.

Miss Mary Lock gave the last of her series of four Popular Concerts of Chamber Music, on the 16th ult., at Victoria Rooms, Clifton. The executants were Mr. Hudson (violin), Mr. Gardner (viola), Mr. Pavey (violoncello), and Miss Lock (pianoforte). The programme included Mozart's

Quartet in E flat and Mendelssohn's Quartet in C minor, for pianoforte and strings, and Grieg's Sonata in C minor, for pianoforte and violin, which was given for the first time in Bristol, and was received most favourably, as indeed it deserved to be, both as to the composition and performance. Miss Lock's playing throughout the evening was very skilful and sympathetic. The vocalist was Madame George, who contributed three songs.

The Bristol Orpheus Glee Society gave two Concerts at Wells, on the 11th ult., under the conductorship of Mr. George Riseley, in aid of the fund for providing a recreation ground for the city, as a memorial of the Queen's Jubilee.

A Concert was given at the Hamilton Hall, Salisbury, on the 9th ult., by the Salisbury Cathedral Quartet. Messrs. J. A. Pitman (alto), Mr. W. Howgate (tenor), Mr. A. Crick and Mr. C. Kelsey (basses). These gentlemen were assisted by Mrs. Harcourt Coates, Mrs. Sly, and Mr. Frank Bartlett (solo violinist). A capital programme was performed, many of the items being re-demanded. Mr. Augustus Aylward was the Conductor.

The Sarum Choral Society gave Handel's Oratorio "Jephtha" at their first Concert of the season, at the Assembly Rooms, Salisbury, on the 11th ult., when there was a large audience. The principal vocalists were Madame Wilson-Osman, Miss Alice Fairman, Mr. T. Hanson, and Mr. Brereton. The band was led by Mr. Gamblin; the other principals being Mr. J. T. Calkin, Mr. A. A. Aylward, &c. Mr. C. F. South conducted.

On the 4th ult. a most successful Concert was given at Nether Wallop, Hants, in the Schoolroom. The services of the Salisbury Cathedral Quartet were engaged, and several glees and part-songs were sung; the performances of the Misses Cannon on the harp, violin, guitar, and pianoforte were received with the greatest enthusiasm.

Concerts, in which the Salisbury Cathedral Choir took part, were given at Winterbourne, Wilts, on the 5th, and at Breamore, Hants, on the 13th.

The Cheltenham Quartet Society, whose series of Classical Concerts have done so much towards developing a taste for high class music in the place, gave their last Concert for the season on the 11th ult., in the Rotunda. Two Quartets were performed—Beethoven's in B flat and Haydn's in D minor. Schumann's Quintet was also included in the programme, Miss Olga Néruda's exceptionally brilliant performance at the pianoforte evoking the greatest enthusiasm.

The Cirencester Choral Society gave its annual Concert at the Corn Hall, on the 12th ult., under the leadership of its able instructor and Conductor, Mr. Edward Brind. The works presented were Dr. Stainer's Cantata "The Daughter of Jairus," Mendelssohn's Motett "Hear my prayer," Spohr's Cantata "God, Thou art great" (all three works being new to Cirencester audiences), concluding with selections from Haydn's masterpiece the "Creation." The principal vocalists engaged were Miss Kate Fusselle, Madame de Lisle, Mr. Albert G. Bailey, and Mr. Thomas Woodward. The band was under Mr. Woodward's able and experienced leadership, and included several local amateur instrumentalists.

The eleventh annual Festival of the Western Counties' Musical Association, at the Victoria Hall, Exeter, on Thursday, the 12th ult., was in every way a success. The Oratorio of "The Ascension," by Dr. H. J. Edwards, of Barnstaple, the first work in the programme, was conducted by the composer. The solos were taken by Miss Anna Williams, Madame Marian McKenzie, Mr. Lionel Kilby, and Mr. Dan Price. Miss Anna Williams sang the difficult soprano music with much clearness and power. Madame McKenzie's exquisitely sympathetic—not to say pathetic—rendering of her part evoked, as it deserved, a storm of applause. Mr. Kilby and Mr. Dan Price were also warmly applauded. The best efforts of the choir were in the choral "The strife is o'er" (a piece full of rich harmonies), and the melodious number "The Lord is full of compassion and mercy." The orchestra, under the leadership of Mr. Michael Rice, did their work in the best possible manner. The chorus "Glory be to God on high" aptly concluded a performance which will not soon fade from the memories of those who had the good fortune to be present. With the opening

notes of the chorus the audience rose *en masse* and remained standing till the last notes had died away. Mendelssohn's "Athalie" (conducted by Mr. D. J. Wood) formed the second part of the programme. In this work Miss Annie Roberts, Miss Emily Squire, and Miss Anna Williams sang the solo music in a most satisfactory manner. The reader was Mr. T. W. Hussey, and the organist Mr. E. M. Vinnicombe. At the evening Concert there was again a crowded assembly. The programme comprised Dr. C. V. Stanford's Cantata "The Revenge" and a miscellaneous selection. Both the programme and its performance gave the liveliest satisfaction, as was evidenced by the repeated hearty applause.

The Gloucester Choral Society's third and last Concert for the season was given on the 10th ult., at the Shire Hall, when Mendelssohn's "First Walpurgis Night" and a miscellaneous selection were performed. The soloists were Miss Mary Morgan, Mr. J. Dean Trotter, Mr. Watkin Mills, Miss Ellicott, and Miss Ethel Spiller (violinist). The band consisted of a tolerably complete orchestra of well-known local artists and amateurs, led by Mr. E. G. Woodward, and Mr. C. Lee Williams was Conductor. An item of considerable interest was a movement for strings composed by Mr. C. L. Williams, entitled "The Gloucester Minuet," written for and played on a quintet of instruments made in this city by a resident, Mr. C. King, well known as an amateur violoncello player, by Messrs. E. G. Woodward, J. E. Teague, J. W. Rippon, P. Woodward, and C. Teague. The four-part song "Radiant Sister," with orchestral accompaniment, composed by Miss Ellicott, was given; and the Concert concluded with a chorus, "Now by day's retiring lamp," one of the tuneful and effective productions of the late Sir Henry Bishop. Mr. G. H. Mills and Mr. Capener shared the pianoforte accompaniments.

The Plymouth Vocal Association achieved great things at its Spring Concert at the Guildhall, Plymouth, on the 8th ult., and fully justified the somewhat venturesome choice of Berlioz's "Faust" as the work to be performed. No labour had been spared in preparation, however, and under the able teaching of Mr. F. N. Lohr, the honorary Conductor, the choir rehearsals have gained in interest at each meeting, and the final result has been most satisfactory and encouraging. The band and chorus numbered 350, the former being led by Mr. Pardey, and largely augmented for this occasion. Mr. M. Rice led the violas, Mr. Lockwood was engaged as harpist, and Mr. C. Faull, the honorary Organist, was at the pianoforte. Madame Nordica, Mr. Charles Banks, and Mr. Henschel were engaged as the principal vocalists, but the latter gentleman was unable to come owing to the illness of his wife, and his place was very efficiently filled by Mr. Bantock Pierpoint. The work has only been given once before in the West, at the Bristol Festival of 1885, where, as at Plymouth, a crowded and influential audience assembled to hear it. The Plymouth Association deserve the highest praise for their spirited and combined efforts, and they sang with so much intelligence and real enjoyment that listening to them was rendered doubly interesting. The soloists acquitted themselves most excellently, and the same may be said for the band, all the quaint orchestral effects being fully realised. The applause at the end was long and hearty, and special congratulation was offered to Mr. Lohr, who had been instrumental in presenting so successful a Concert.

OBITUARY.

We regret to have to announce the death of Mr. W. FITZHENRY, on the 13th ult., in his forty-second year. He was librarian in the firm of Messrs. Novello, Ewer and Co., and a teacher of the Violin Elementary Classes at the Birkbeck Institution, the South London Institute, and the City of London College, where he did much to encourage the love for music.

SIGNOR FEDERICI (FREDERICK BAKER), who was formerly known as a vocalist in London, and as an operatic singer throughout the country, but had more recently taken to acting, died quite suddenly at the Princess's Theatre, Melbourne, at the conclusion of a performance of Goethe's "Faust," in January last.

THE funeral of the late Walter Bache took place in the Hampstead Cemetery on the last day in March, in the presence of a large gathering of professional and personal friends. The coffin was conveyed from the residence of the deceased at Eastbourne Terrace, Paddington, to the Hampstead Cemetery, followed by a number of mourning and private carriages containing relatives and friends. The chief mourners were the two brothers and the two sisters of the deceased gentlemen—viz., Mr. Alfred Bache, the Rev. Kentish Bache, and the Misses Bache, together with Mrs. Alfred Bache, Mr. Russell Martineau, Mr. A. Higginson, Mrs. Edward Higginson, and Miss Martineau, relatives. The Royal Academy of Music, of which the deceased was a professor, was represented by Dr. A. C. Mackenzie, the new Principal; Dr. Charles Steggall, Mr. Thomas Threlfall, Chairman of the Committee of Management, and Mr. Lamborn Cock, the Treasurer. Mr. Stanley Lucas represented the Royal Society of Musicians, and amongst others present were Mr. John Francis Barnett, Mr. Franklin Taylor, Mr. Hartvigson, Mr. Deichmann, Mr. Carl Armbruster, Mr. Eaton Fanning, Mr. W. Shakespeare, Mr. Littleton, Mr. Wiener, Mr. Ernest Ford, Mr. A. C. White, Mr. F. G. Edwards, Mr. Coburn, &c. The Rev. Dr. Sadler, of Rosslyn Hill Unitarian Chapel, Hampstead, officiated, and delivered an appropriate address. The coffin was laden with a large number of beautiful wreaths sent by various friends. The grave is in close proximity to those of Sir George Macfarren, Mr. Henry Smart, and Mr. Joseph Maas.

At the Royal Artillery Concert, which took place at Woolwich, on Wednesday, the 4th ult., an admirable programme was performed under the direction of Mr. L. Zaverthal:—March (from the first Suite), by Lachner; a selection from "Mignon," by Ambroise Thomas; Allen Macbeth's charming Intermezzo, "Forget me not"; Sullivan's song, "The Lost Chord," arranged as a solo for cornet, and played by Sergeant S. Jenner; Liszt's "Ungarische" Rhapsodie (No. 4), presented for the first time by the band; the Overture "L'Etoile du Nord," by Meyerbeer, and the National Anthem were among the works given. One of the most interesting features of the Concert was a new Symphony in D minor, composed by the Conductor, and performed for the first time. Mr. Zaverthal has before this time shown uncommon ability as a composer, but the Symphony is a masterpiece. It consists of four movements: an *Allegro* with a short introductory *Andante*, an *Andante* proper, a *Presto* and *Frio*, and a final *Allegro con fuoco*. The third movement—the *Scherzo*—is at once joyous and graceful, and the performance made a deep impression upon the audience. The power of writing melodiously is shown in all the movements, in the *Andante* especially, while everywhere the instrumentation is managed with consummate art. The performance was most satisfactory, and the composer was applauded most enthusiastically for his work, which is worthy of being heard in other places where clever and pleasing music is, and ought to be, acceptable.

At Walthamstow, on Tuesday, the 10th ult., the members of the St. Michael's Musical Union gave their second Concert of the season. There was a small orchestra, with Mr. H. G. Coldrey as leader. The first part commenced with Mendelssohn's "Cornelius" March, which was followed by T. Mee Pattison's Cantata "May Day." The solos were sung by Mrs. A. W. Wilkinson, Mrs. G. W. Fry, Mrs. F. D. Coxall, and Messrs. E. Youngman and R. C. Pennington. Mrs. Coxall and Mr. Pennington sang the interpolated duet "Maying" (A. M. Smith), scored for the occasion by Mr. A. W. Wilkinson, Conductor of the Society. The principal feature of the second part was Anderson's Cantata "Wreck of the Hesperus," the soloists being Miss K. Horton, Messrs. J. Dowd and R. C. Pennington. The Rev. E. Ibbotson accompanied. In the miscellaneous part of the programme Gurlitt's "Marionette" Overture and Goodban's Romance "Nydia" were included. A selection from "Il Trovatore," arranged by Forberg for violin, violoncello, and pianoforte, and some songs sung by Mrs. A. J. Hands and Mrs. F. D. Coxall were also given. Mr. J. Dowd sang Piatti's "Awake! awake!" with violoncello obbligato by Mr. E. R. Conkerton. Miss Ethel Mercer (late a pupil of Mr. Wilkinson) played an Air and Variations

on the pianoforte, and the Concert concluded with a hearty rendering of Eaton Faning's "Vikings," with orchestral accompaniment. Mr. A. W. Wilkinson conducted.

THE Annual Concert and Re-union of Old Pupils was given on Friday, the 13th ult., at the Mary Datchelor School, Camberwell. The programme, which was performed by the students of the advanced classes, included songs from Misses Burch, Pierce, Henshaw, Whittail, Robinson, Kitching, and Ponn; and pianoforte pieces from Misses Wheaton, Marshall, Vallance, Carr, Crean, Cross, Ascough, Foster, Jarvis, Harrison, West, and Grace Keeble. A violin solo was contributed by the Professor, Miss Werge, and some of the students, under the direction of the able Singing Mistress, Miss Bessie Cox, sang some part-songs very effectively. Not the least successful feature of the evening were the two recitations from Shakespeare, in which Misses Harrison, Kuss, Llewellyn, Oxley, and Barrett gave evidences of high intelligence and careful training. Miss Mabel Harrison as *Hamlet* and Miss Lena Barrett as *Gratiano* (in the extract from "The Taming of the Shrew") deserve special commendation. During the interval the visitors were at liberty to inspect the bright and spacious class rooms, in four of which were exhibited some of the work of the art classes, a collection of paintings by the talented Art Mistress, Mrs. Thomas, and the school museum, which, though as yet in its infancy, is of no small dimensions, and contains many objects curious and instructive.

On Saturday evening, the 21st ult., the second Concert of the Tulse Hill Choral Society was given in Gresham Hall. The first portion of the programme was devoted to a performance of the "Daughter of Jairus," the solo vocalists being Madame Worrell, Mr. Henry Guy, and Mr. R. Poole. The rendering of some of the numbers gave promise of excellence, a result which is only to be expected under the guidance of such an energetic, painstaking, and able musician as the Conductor, Dr. Walmsley Little. Mr. W. Arundel Orchard and Mr. C. Jones presided respectively at the pianoforte and organ. The second part was devoted to a miscellaneous selection of vocal and instrumental music, in which the three soloists above-named were associated with Miss G. Harris, Miss Laura Malthouse, Miss C. Burditch, Miss Cutting (pianoforte), and Mr. T. E. Gatehouse (violin). One of the features of this part of the programme was a charming MS. Serenade, with violin obbligato, written and composed by Mr. Henry Guy. The Concert gave evident pleasure to the very large audience assembled, and on the whole the Society may be congratulated on its efforts.

MISS MINNIE KIRTON gave her sixth annual Concert on the 12th ult., in the large room attached to New Court Chapel, Tollington Park, N. Miss Kirton, who was well received, gave with excellent taste and expression Pinsuti's "Rest to the weary," and, as an encore, "Home, sweet home"; also a new song by Mr. Lovett King, "Oft I love," well received and encored; she joined Mr. Harper Kearton in Nicolai's duet, "One word," and Mr. James Budd in the old humorous duet, "Where are you going to, my pretty maid?" Miss Constance Lardelli, Madame Riechelmann, and Mr. T. D. Fitzgerald also contributed to the programme "The Toreador's Song" (Bizet's "Carmen") and Behrend's "Daddy," in brilliant style, and fairly brought down the house. This vocalist should make a success beyond a merely local sphere. Mr. J. Budd sang Molloy's "The Lads in June," Mr. Val Marriott gave a violin solo, Mr. Albert Snow a violoncello solo, and pianoforte solos were well played by Signor Ducci and Mr. W. Wright.

On Tuesday evening, the 24th ult., the Tufnell Park Choral Society gave an excellent performance of the Oratorio "St. Peter" (Benedict). The choristers distinguished themselves by meritorious efforts in the choral movements, and achieved a great success in "Praise ye the Lord," the magnificent finale of the first part. A quartet of principal singers rendered the recitatives and airs with ability. Miss Agnes Janson, in the contralto part, satisfied the most exacting of amateurs; Mr. Bridson, in the music of the title-part, has never been heard to greater advantage; Miss Bayler, a young soprano with a beautiful voice, excited

the audience to enthusiasm; and Mr. Kent Sutton, by sound musicianship and true feeling, afforded assurances of becoming a most useful tenor in oratorio. With the aid of Mr. F. Lewis Thomas at the pianoforte, the stringed orchestra, comprising such players as Messrs. Halfpenny, W. H. Hann, Lewis Hann, W. C. Hann, and Ernest Carrodus, gave the instrumental music with capital effect. Conductor, Mr. W. Henry Thomas.

On the 16th ult. the Clapham Choral Society closed its season with an excellent performance of Sir George Macfarren's dramatic Cantata "The Lady of the Lake," under the conductorship of Mr. Walter Mackway. The soloists were Miss Kate Fusselle, Miss Blanche Murray, Mr. Henry Guy, Mr. Musgrove Tufnail, and Mr. Ben. H. Grove. Accompanists, Mr. Sidney H. Hann and Mr. J. Percy Baker. This Society has done much good work for choral singing in the South of London during the past season. Three Concerts have been given, including a Concert-Lecture by Mr. W. A. Barrett, the Society giving illustrations of madrigals and part-songs written between the reigns of Queen Elizabeth and Queen Victoria. At the conclusion of the Concert on the 16th ult. the Choir gave their Conductor, Mr. Walter Mackway, a testimonial in token of their appreciation of his efforts, which have met with so much success.

At the third Concert of the West London Male Voice Union at the Ladbroke Hall, on the 14th ult., the Conductor, Mr. Albert Reakes, was presented with a handsome ivory and silver *bâton* suitably inscribed. The programme was well selected, the only novelty being a part-song "The King's lullaby," by Ernest Lake (words by King Charles I.), which was encored, as were also several contributions by Messrs. Bryant and Bantock Pierpoint. Mr. Ernest Lake presided at the pianoforte. The same Society gave a somewhat similar programme at the People's Palace, on the 18th ult., before a very large and demonstrative audience; the soloists being Miss May Hallam, Mr. Charles Chilley, and Mr. Albert Reakes. Mr. Ernest Lake accompanied throughout, and Mr. Albert Reakes conducted with his usual care and success.

MR. G. AUGUSTUS HOLMES, Organist of St. George's, Camberwell, gave an Organ Recital in that church on the 15th ult. The programme consisted of compositions by Hesse, Sullivan, Beethoven, Elvey, Silas, and Smart, which were given throughout in excellent style. The vocalists were Miss Lydia Davis, R.A.M., and Mr. Frank Swinford. This was the eighth and last of the season's series. At St. Mark's, Walworth, Mr. Holmes also gave an Organ Recital on the 11th ult., when the programme comprised—Festal March (Smart), Fantasia on a Theme of Handel (Guilmant), the Colonial and Indian March (Holmes), and Andante from Violin Concerto (Mendelssohn). Miss Marion Holmes and Mr. C. Constanduros sang some vocal pieces. An offertory was made afterwards on behalf of the Organ Renovation Fund.

THE young pianist and composer, Alfredo Barili, a son of the late Ettore Barili, of Rome, Italy, and a nephew of the celebrated Adelina Patti, is spoken of as one of the rising composers of America. He was born in Florence, and was in his early youth considered a prodigy. At the age of ten he played the difficult "Lucia" Fantasia of Liszt in New York. In 1873 he went abroad and studied composition with Ferdinand Hiller at Cologne, and the pianoforte under F. Gernsheim, James Kwast, and afterwards, in Paris, with Theodore Ritter. Although as a pianist Mr. Barili possesses a brilliant style and a thoroughly musical touch, while his interpretations are always forcible and thoughtful, he now wisely devotes his attention to teaching and composition, having settled in Atlanta, Ga., since 1880, and where he has done no little in elevating the standard of music.

THE Woodside Park Musical Society terminated a very successful season on the 19th ult., with a performance of Sir George Macfarren's Cantata "The Lady of the Lake," at the Woodside Hall, North Finchley. The soloists were Miss Eveleen Carlton, Miss Damian, Mr. Percy Palmer, Mr. J. T. Hutchinson, Mr. T. R. Johnson, and Mr. A. L. Reynolds. The chorus sang well throughout, and were supported by an efficient orchestra, consisting of strings, wood-wind, and harp, the latter ably played

by Miss Adelaide Arnold. Mrs. Williams presided at the pianoforte, and Mr. E. Halfpenny led the band. The Cantata was listened to by a large audience, whose frequent applause during the evening testified to their appreciation of the work. Mr. Alfred J. Dye conducted.

THE last of the afternoon Services of the fourth series, at St. Nicholas Cole-Abbey, was given on the 8th ult., the "Hymn of Praise," by Mendelssohn, being the work performed. A number of lectures have been given since January, 1887, by several distinguished clergymen. Mendelssohn's "Hymn of Praise," 95th Psalm, 13th Psalm, and "Hear my Prayer"; Spohr's "Calvary," "The Last Judgment," and "God, Thou art great"; Weber's Harvest Cantata; Sterndale Bennett's "The Woman of Samaria"; Gounod's "Gallia"; Dr. Stainer's "The Daughter of Jairus" and "St. Mary Magdalen"; S. S. Wesley's "The Wilderness," have been given during the same period, in addition to morning services and music sung in the evenings.

At St. John's, Holborn, the "Crucifixion" was sung on the Wednesdays in Passion and Holy weeks, and on both occasions attracted large congregations. The solos, which were carefully and devotionally sung, were taken by Messrs. R. Sturt, E. Eyles, and G. Read. In the Hymns the choir and congregation sang alternately. The Rev. H. T. Coney was at the organ and Mr. C. J. Viner directed the choir. On Easter Day the Communion Office was sung to Stainer in A, the Anthem was "God hath appointed" (Tours), Stainer in B flat being used for the Evensong Canticles. A feature at the service on Easter Eve was the dedication by the Bishop of Brisbane of a very fine carved and gilded triptych which has just been presented to the Church.

On the 17th ult. Mr. H. Dean, Organist of Holy Trinity, Stroud Green, gave a Concert in the Iron Room adjoining the Church. He was assisted by Miss Margaret Hoare, Miss Marie Middleton, Mr. Reginald Groome, Mr. Pelham Roof, the Stroud Green Orchestral Society (of which he is the Conductor), and a few professional friends. The programme included the Overture to "The Bohemian Girl," Sullivan's "Graceful Dance," Taubert's "Liebesliedchen," with oboe solo (Mr. Haynes); and a selection from "Faust." "The Lost Chord" (cornet solo by Mr. W. Short) completed the instrumental part of the programme. Miss M. Hoare, Miss Middleton, Mr. R. Groome, and Mr. Pelham Roof were the vocalists.

THE Civil Service Vocal Union gave an eminently successful Ladies' Concert in the Great Hall of Cannon Street Hotel, on Thursday evening, the 12th ult., under the conductorship of Mr. J. H. Maunders. Special mention may be made of the refined reading of Mr. W. G. Cusins's "Venetian Boat Song," and of the Conductor's spirited "Thor's War Song." A very cordial reception was accorded to a new Cantata, "The Festival" (Ballad of Haroun Al Raschid), composed by Dr. Bridge, who accompanied his work at the pianoforte. The principal soloists were Mr. Herbert Reeves, Mr. George Micklewood, Mr. Bantock Pierpoint, Mr. H. W. Schartau, Mr. G. T. Miles (harp), and Mons. Victor Buziau (violin).

A CONCERT was given at St. James's Hall, on the 17th ult., in aid of the funds of the Postman's Rest and Convalescent Home, Brighton. The following ladies and gentlemen kindly volunteered their services: Madame Antoinette Sterling, Madame Minnie Gwynne, Miss Bertha Moore, Miss Eleanor Rees, Madame Berta Foresta, Madame Evans Warwick, Mr. F. Barrington Foote, Mr. Dalgety Henderson, Mr. Lucas Williams, Mr. H. J. Russell; pianoforte, Mr. Kuhe; violin, Miss Clara Titterton and Mr. T. Adamorosi; violoncello, Mr. Leo Stern. The Marquis de Leuille recited an original poem. Mr. F. R. Kinkeed acted as accompanist, and the band of the telegraph boys played some operatic selections.

On the 12th ult. Mr. J. H. E. Ashworth, Organist of St. Margaret's, Wandsworth Common, gave his first Popular Concert in St. Andrew's Hall, Balham, at which he directed a very creditable performance of Beethoven's C minor Symphony and Schubert's "Rosamunde" Overture. The orchestral parts were represented by two grand pianos and a large American organ. Mr. Ash-

worth, in his prospectus, deprecated any comparison with an orchestral performance, but sought, with such means as were at his disposal, "to make more familiar the finest instrumental works of the great musicians." Madame Ashworth, Madame Rich, and Mr. Ager Grover contributed some vocal pieces.

THE Christ Church, Streatham Hill, Choral Society brought its season to a successful close by a Concert on the 13th ult. The programme included Mendelssohn's "Hear my prayer," Bennett's "May Queen," and a miscellaneous selection, the solos being rendered by members of the Society. Mr. John C. Ward conducted in his usual style, and contributed a solo on Wheatstone's concertina. Mr. A. Court gave an excellent rendering of a new song, "The Warrior's Farewell" (Clementine Ward). Miss Ward also met with a hearty reception for her singing of Paul Rodney's "Calvary" and Parker's "At my window." Miss Fitch presided at the pianoforte.

AN interesting Concert was given on the 3rd ult. at the Congregational Schoolroom, Lordship Lane, Wood Green. There was an orchestra of twenty performers, and a number of soloists, both vocal and instrumental. The orchestral performances included the Overture to "Le Nozze di Figaro," the Andante from Haydn's "Surprise" Symphony, and a selection from Handel's "Samson." A distinct feature in the programme was the clever delivery of solo numbers by Miss May Sullens (pianoforte) and Master Kenneth Sullens (violin), aged seven and eight years respectively, which elicited well-deserved applause. Mr. Sullens was an able Conductor.

A VERY successful Concert was given in Enfield, at the Bycullah Athenaeum, on the 11th ult., by the members of the Enfield Musical Society, under the conductorship of Mr. John C. Ward, when Calcott's Cantata "The Golden Harvest" was performed in a manner highly creditable to all concerned. Solos were given during the evening with great success by Mr. Henry Guy, Miss Cocks (violin), Mr. C. H. Allen Gill (violoncello), Mr. H. Stanley Hawley (pianoforte), and some members of the Society. The other items performed by the choir were the part-songs "When Allen-a-Dale went a-hunting" (Pearsall) and "You stole my love" (Macfarren).

MONS. EUGÈNE GIGOUT gave, on the 19th ult., a very successful Organ Recital at the City Temple. Among the chief items of the programme we may mention especially Mendelssohn's Sonata in F, Boellmann's Offertoire on Christmas Hymns, and Gigout's "Marche funèbre." Another Recital was given by the same artist on the 21st ult., at the Bow and Bromley Institute, where he played his Communion, Boëly's Piece in G minor, Dubois's Toccata, and Mendelssohn's Sonata in A; whilst he improvised in a very artistic manner on the "March of the Men of Harlech." Hearty applause greeted him after each piece.

On the 17th ult. Mr. Charles Lawrence, Mus. Bac., Oxon., Organist and Choirmaster of St. Alban's Church, Streatham Park, gave his second Concert at the Schools, Mitcham Road, Streatham, in aid of the Organ Fund for St. Alban's Church. The programme included F. H. Cowen's Cantata "The Rose Maiden." The chorus, consisting of about fifty voices, sang with great precision. The soloists were Miss Annie Lawrence, Mrs. Turney, Mr. Harry Stubbs, and Mr. Frank May. Mr. Hubert Hunt presided at the harmonium, and Miss Carr and Mr. Lawrence were the accompanists. The programme also included some part-songs and other vocal and instrumental music.

At St. Barnabas', South Lambeth, during Evensong on Easter Day, Schubert's "Song of Miriam" was sung by the choir, reinforced by members of the Choral Society, assisted by an orchestra of eighteen performers. The Canticles were sung to Tours in F. Mr. Arthur Powell presided at the organ and Mr. Fred. W. Lacy, Organist and Choirmaster of the church, conducted. After morning service the Vicar, the Rev. W. Walter Edwards, presented Mr. Lacey, on behalf of the clergy, churchwardens, and members of the choir and Choral Society, with a very handsome silver-mounted ebony *bâton*, in recognition of his services.

A VERY successful performance of Farmer's "Christ and His Soldiers" was given at the St. John-at-Hackney Grammar School, Clapton, on the 17th ult., in aid of the Bishop of Bedford's East London Church Fund. The choir boys of the school were assisted by the choir of St. Andrew Undershaft and other friends, and numbered over fifty voices. Miss Lavinia Walker and Mrs. Crossley were the soloists. Mrs. Wallis presided at the pianoforte, and Mr. J. H. Wait at the American organ. Mr. W. M. Wait (Organist, &c., at St. Andrew Undershaft, and Choirmaster at the Grammar School), conducted.

A CONCERT was given at Gresham Hall, Brixton, on Monday evening, the 23rd ult., in aid of the Choir Boys' Fund of St. Saviour's Church, Herne Hill Road. The first part of the programme was confined to sacred music, performed by Miss Patten, Miss Annie Wilson, Mr. Reginald Groome, Mr. R. F. Roberts, Mr. Harry Ward, Mr. Arthur Spittle (violin), Mr. Arthur Lake (organ), and Mr. Herbert Lake (pianoforte). The last-named gentleman, who is the Organist and Choirmaster at St. Saviour's, also conducted some choral music sung by the augmented choir of sixty voices.

DR. MACKENZIE has undertaken the duties of the Conductor of the Choral and Orchestral Classes at the Royal Academy of Music. This work in no way interferes with the labours required of the Principal, and his special knowledge and ability will be greatly to the advantage of the studies pursued by those classes. Dr. Mackenzie has also been unanimously elected Vice-President of the Glasgow Choral Union, and, among other honours recently conferred upon him, it may be mentioned that he has been made corresponding member of the Instituto Reale di Firenze, one of the most important Musical Societies in Italy.

THE St. Stephen's Choral Society, Clapham Park, gave a very successful Concert to a large and appreciative audience, on the 4th ult., at the Balham Baths. The programme included Van Bree's Cantata "St. Cecilia's Day," and a miscellaneous selection of part-songs, ballads, and instrumental music. The solos were sung by Miss Mary Beare and Mr. Donnell Balfie. Mr. A. E. Rowarth (violin), Mrs. Rowarth and Mr. Arnold Russell (pianoforte) rendered efficient service, and Miss Starkey was a most able accompanist. The Conductor was Mr. J. H. Olding, A.C.O.

MR. B. VINE WESTBROOK, F.C.O., gave a Recital on Tuesday, the 10th ult., on the new organ, built by Mr. W. Samuel, of Dalston, at All Saints' Church, Buxton Street, E. His programme included Mendelssohn's Sonata, No. 1, Bach's Prelude and Fugue in C minor and the "Giant" Fugue, two movements from Handel's Sixth Organ Concerto, and the Introduction and First Movement from his Grand Concerto in A. The organ, built on the tubular pneumatic principle, is a beautiful instrument, and the Recital was greatly appreciated. The vocalist was Mr. G. E. King.

THE Bristol Musical Festival, with Mr. Charles Hallé as Conductor, is fixed for the week beginning October 15 next. The following works will be performed: Gluck's "Iphigenia," Mackenzie's "Rose of Sharon," Berlioz's "Romeo and Juliet," Sullivan's "Golden Legend," Mendelssohn's "Walpurgis Night," and Handel's "Messiah." There will be two miscellaneous Concerts. The following principal artists have already been engaged: Madame Albani, Madame Trebelli, Madame Patey, Mr. Edward Lloyd, Mr. Banks, and Mr. Santley.

UNDER the somewhat odd title of "Pan to Pinafore," an amusing and instructive entertainment was given by Mr. John Radcliff, the well known flautist, and Madame Pauline Rita (Mrs. Radcliff) in St. James's Banqueting Hall, on the 12th ult. It took the form of a chatty lecture on the history of the flute from the earliest times, with illustrations on various curious and obsolete instruments, in the manipulation of which Mr. Radcliff displayed great skill. The vocal selections by Madame Rita afforded the necessary variety to the entertainment.

THE Kyrle Choirs, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah," on the 11th ult., in St. Mary's Church, Somers Town. Soloists:

Mrs. Butterworth, Miss Ellen Cooper, Mr. Reginald Groome, and Mr. James Blackney; and on the 18th ult. a performance of "Elijah," in St. Mary's Church, Spital Square, E. Soloists: Miss Anna Roeckner, Miss Ellen Cooper, Mr. Ager Groom, and Mr. Albert Oran. Mr. E. H. Turpin accompanied on the organ.

AT the Manor Rooms, Hackney, Mr. Duncan Finlay gave his thirteenth annual Concert on the 12th ult. A varied programme was presented by the following performers:—Miss Ada Loaring, Madame Hadingham, Miss Dews, Miss Minnie Laurie, Miss Ada Fuller (violin), Mr. Joseph Hay, Mr. T. P. Trounce, Mr. Leo Stormont, and Mr. David Davies. The accompanists were Madame Hadingham, Messrs. J. Loaring and W. Amies King. Dr. W. H. Rowe recited.

THE Stock Exchange Male Voice Choir gave a Smoking Concert in the Great Hall, Cannon Street Hotel, E.C., on Tuesday evening, the 17th ult. The chair was taken by Mr. J. F. H. Read, the well-known musical amateur and composer. The programme consisted of songs, part-songs, glees, and, in the instrumental department, two violin solos, *Andante* and *Finale* from Concerto (Mendelssohn), and "Saltarello" (Alard); a pianoforte solo, "Wanderstunden" (Heller), completed the programme.

MISS ALICE GOMES' Concert at the Princes' Hall, on Thursday afternoon, the 26th ult., was well and fashionably attended. The programme was miscellaneous, and contained nothing of musical importance. The Concert-giver gave a charming rendering of Weber's "O Fatima," Gounod's "Entreat me not to leave thee," and other vocal pieces, and received valuable assistance from Mrs. Hutchinson, Miss Hope Glenn, Mr. Piercy, Mr. Thorndike, and Mr. Coenen.

MR. H. W. WESTON, F.C.O., gave a Recital at Balham Parish Church, on Easter Sunday, after Evensong, to a large congregation. The programme included a new "Tempo di Minuetto," played by the Organist for the first time. The same gentleman gave three Recitals on the great organ at the Crystal Palace, on Easter Tuesday; and on Saturday, the 7th ult., produced three of Mozart's Sonatas for organ, two violins, and bass, with an excellent selection of other works, at a Recital at St. Barnabas', Kentish Town.

MR. ARTHUR WALENN'S Evening Concert, on Wednesday, the 11th ult., at the Athenæum, Camden Road, was very successful. The performers were Miss Douglas, Madame Belle Cole, and Mr. John Bridson; Miss Dorothea Walenn and Master Gerald Walenn (violin), Mr. Arthur Walenn (viola), Mr. Herbert Walenn (violoncello), and Miss Nellie Chaplin and Mr. H. W. Thatcher (pianoforte). The programme included works by Rheinberger, Dittersdorf, Dvorák, Gounod, and other composers of eminence.

ON Sunday afternoon, the 8th ult., the choir of St. John's, Waterloo Road, S.E., gave a performance of Sir Julius Benedict's Oratorio "St. Peter." The soloists were Master Warren, Miss Jennie Bawtree, Mr. Joseph Gostick, and Mr. Frederick Winton. All did their work well, and the choruses were very creditably rendered. Mr. Henry J. B. Dart supplied the organ accompaniment and conducted. The spacious church was well filled, and the service was greatly appreciated.

ON Thursday evening, March 29, an excellent rendering of Stainer's "Crucifixion" was given by an augmented Choir at St. Mary's Church, Berkeley Square, W., Mr. C. H. Tonking presiding at the organ and Mr. John E. West (Organist and Choirmaster of the Church) conducting. The solos were efficiently rendered by Messrs. T. Peake and Herbert E. Budge, and the church was well attended on the occasion.

DURING the last term a series of Lectures and Recitals was given at the Guildhall School of Music with so much success that a similar course has been arranged by the Principal, Mr. Weist Hill, for the present term. On Friday evening, the 20th ult., Mr. W. Henry Thomas inaugurated the series by lecturing upon Sight Singing, a branch of the art with which he is identified at that Institution.

A SUCCESSFUL Concert was given, under distinguished patronage, at the Forest Hill Baths, on the 12th ult., when

a most attractive programme was provided by the following performers:—Miss Alice Gomez, Miss Amy Avant, Miss Jessie Hotine, Mr. Alfred Nicol, Mr. J. Dalgety Henderson; Herr Posnanski (violin), Herr Georg Engel (violincello), Mr. T. Avant (pianoforte), and Mr. Alfred Allen, the latter officiating as accompanist.

It has been decided to close the Macfarren Scholarship Fund on the 19th inst., by which time it is anticipated that the subscription list will amount to about £1,400. As soon as it is known what is the actual amount that will be available, the General Committee, which includes the names of over 200 prominent musicians, will be convened, in order to determine the conditions of the Scholarship.

MR. CARL ARMBRUSTER commenced a series of seven Lectures at the Royal Institution on the 14th ult. The "Later Works of Richard Wagner" form the theme of the discourses, which are illustrated with musical examples by Miss Pauline Cramer, Miss Marguerite Hall, Miss A. Elsner, Mr. William Nicholl, Mr. B. H. Grove, and the Lecturer.

ON Sunday afternoon, the 8th ult., the banner of the South Essex Auxiliary of the London Sunday School Union, won by the Choir of the school belonging to the Church, was formally handed over to the school. The Choir also presented their Conductor, Mr. J. B. Mellis, with a beautiful silver-mounted ebony *bâton*.

A PERFORMANCE of Handel's "Messiah" was given on Good Friday at the Wesleyan Chapel in Oakley Place, Old Kent Road. The soloists were the Misses Hattie Hickling and Kate Milner, with Messrs. J. Heald and F. Bevan. Mr. Thomas Manger conducted the work, and a complete band was led by Mr. Hubert Lawrance of Lewisham.

MISS ALICE ALOOF, having obtained high awards as a dramatic student, gave a Recital at Gresham Hall, Brixton, on Wednesday evening, the 11th ult. She displayed genuine dramatic instinct in her various selections, which were interspersed with pianoforte solos.

THE members of the Mile End Road Congregational Church, on Tuesday, the 3rd ult., presented Miss Annie E. Holdom with an illuminated testimonial and floral album on the occasion of her retirement from the office of Organist and Choirmistress.

THE new building for the Royal College of Music will be erected on the site of the Conservatory adjoining the Royal Albert Hall. A broad road will run between it and the new Imperial Institute, and the new College will form another entrance to the Royal Albert Hall.

HANDEL'S "Messiah" was given in the New Congregational Church on Good Friday evening, by the Forest Gate Choral Society. Conductor, Mr. J. B. Mellis. The soloists were Miss L. H. Lawrence, T. C. L., Miss Spencer Jones, A. R. A. M., Mr. E. Branscombe, and Mr. Stanley Smith.

AT the competition of Prize Choirs held at the City Temple, on the 18th ult., under the auspices of the Sunday School Union, the Forest Gate Choral Society were successful in winning the second prize.

THE new organ in the Woolfold Wesleyan Chapel will be built by Messrs. Alexander Young and Son. It will be a two-manual organ of twenty-two stops, with six composition pedals.

REVIEWS.

The rise and development of Synagogue Music. By the Rev. Francis L. Cohen. [Wertheimer, Lea and Co.]

THIS is the text of a Lecture delivered at the Anglo-Jewish Historical Exhibition, held at the Royal Albert Hall in May, 1887. The substance of the discourse is summed up in the statement that the music of the Synagogue varies in age from that which was heard in the wilderness during the forty years of wandering to that on the manuscript of which the composer's ink is not dry. The whole of this will not be formed on our system, nor even be derived from similar causes, emotional or artistic. The rise and development may be divided into five unequal periods—(1) to the

fall of Jerusalem; (2) thence to the ninth century of the Christian era, during which interval the essential and general portions of the Jewish Liturgy became settled and the older chants and tunes produced; (3) from the ninth to the sixteenth century, when the later poetical portions of the Liturgy were composed, and the majority of the traditional melodies received their present forms; (4) from the sixteenth to the nineteenth century, a period of deterioration; and (5) the last fifty years, with the moulding of Synagogue music on artistic lines. These several points are brought out in the most interesting manner by the author. Certain of the ancient and traditional Hebrew melodies were performed when the Lecture was delivered, some of which are given in musical notes in the text. The facts gathered together are attractive to musicians, and as the subject is ably treated, it is a pity that the Lecture form was not abandoned in favour of a style more consistent with historical demands. Perhaps in time to come the author may be induced to expand his notes into a treatise of dimensions better worthy of the dignity of the theme.

Duo Concertante. For Pianoforte and Clarinet, or Violin, or Viola. Composed by Charles Harford Lloyd. [Novello, Ewer and Co.]

THIS duet is especially welcome in either of its forms, but especially for the clarinet arrangement, which was the original state of the work. There is a large literature of music for the clarinet, though it is but little known. Besides Mozart and Weber, whose works are familiar to performers and amateurs, there is music by Spohr and Lindpaintner worthy of being revived. As a rule, however, players of the clarinet seem to prefer *ad captandum* pieces—variations, such as "Home, sweet home," or the "Blue bells of Scotland"—to classical works, because they can secure a firm hold on the sympathies of an audience by like demonstrations, and also because such things require little preparation. The serious writers study the instrument and its capabilities, and require reciprocity from those who would perform their works. Such compositions as that of Mr. Lloyd ought to be encouraged, as tending to bring back players to a right understanding of their duties. The Duo is admirably written for both instruments, and although the composer has provided an alternative arrangement for the violin or viola, each of which is worthy of the notice of players upon those instruments, it would seem, upon careful perusal of the music, that its best efforts would be obtained from the wind instrument in conjunction with the pianoforte. As music it is earnest, well designed, and spontaneous, and being of graceful character and of moderate length it ought to become a favourite in the concert-room.

William Bracewell's Tutor for the American Organ and Harmonium. Written by his daughter, Alice Goddard Bracewell. [W. Bracewell.]

DESPITE the paradox which appears on the title-page of this work, there is much that is useful within the pages to those who would like to learn to play the American organ or the harmonium a little. They are both "modern instruments," we are told in the preface, "especially the former," and for them much music has been written. William Bracewell, or his daughter who wrote the book, falls foul of the "elementary works which one by one have been introduced to the public." William Bracewell, or his daughter who wrote the book, divides the writers of elementary treatises into two classes. Of the first class "it is manifest that the author is more acquainted with the pianoforte than the organ," a somewhat sweeping assertion against the "author" of a whole class of books. The second class does not please him either, although "they are written by persons of great musical ability, but whose talent would shine more in the writing of a four-part fugue, the composition of an anthem, or the setting of music to the Te Deum, than in the construction of a tutor."

The only book, of course, is that written by William Bracewell or his daughter. It is intended for harmonium and organ students possessing no previous knowledge of music. This is an advantage in favour of the book, for the users will not be able to judge too critically of the style in which it is written, nor too severely concerning certain of the exercises furnished by Mr. Bracewell, or his daughter who wrote the book.

Three Hundred and Fifty Hymn-Tunes, &c., selected from various sources. By Gilbert H. W. Harrison. [Norwood: Robert Rippon.]

WITH the memory of the number, variety, and excellence of the Hymn-books recently issued still fresh in the mind, it is difficult to perceive the reason for the appearance of the present publication. There are no new tunes to distinguish the book greatly among its kind, the best of the popular melodies have appeared in other works, and besides there are peculiar features in the collection which, of themselves, tend to limit the chances of a wide acceptance. In the first place, the words are for the most part wanting. In the second, the collection of tunes is disfigured by the appearance of many adaptations of melodies and parts of melodies which have already done duty in association with secular words or ideas. In the third place, the book is not equal with modern desires, as it contains a number of fossil tunes like "Hotham" (237), "Vital Spark" (140), "Here we suffer" (164), several of Dr. Gauntlett's vulgarisations of dignified tunes, and adaptations from part-songs or glees, and the "curly" perversions from Daniel's Psalter. These are unworthy of any modern Hymn-tune book for whatever purpose it may be designed. The absence of explanation leaves that purpose still undeclared. Perhaps it was incapable of justification. The pages are printed from transfer plates, clearly and legibly, and it is issued in a cheap form—namely, at the rate of one hundred tunes for a shilling.

The Psalter, as used in Lincoln Cathedral. By John M. Young. [Lincoln: George Gale.]

THIS is the second edition of a book originated some forty-two years ago by its author. Many alterations and improvements have been made, such as appeared to be necessary after a close daily observance extending over many years. Systems of pointing the Psalms vary in different places, and while each claims to possess special merits founded upon the defects of other works of like kind, all profess to have but one object—that of securing good chanting in the service. Many of the peculiarities of the several pointed Psalters arise from the author's notions as to the Syntax of the sentences, or his desire to accommodate the division of the words to some principles of doubtful or unsubstantial authority. Mr. Young gives a series of directions as to the manner of chanting, which are certainly based on common sense. In many of the verses it would seem that his directions as to the "halting point" in the recitation bars, make it a little too far away from the inflection, and it could not unfrequently occur that words important to the sense would lose some of the accent necessary. The employment of words of more than one syllable, such as "persecute" in Psalm VII., v. 1, for the first half of the bar after the recitation, would be difficult for any but the most perfectly trained choirs. Still, on the whole, the plan is sensible and the Psalter might with advantage be adopted in places where none is now used.

Handbell Ringing. By C. W. Fletcher. [J. Curwen and Sons.]

HANDBELL ringing is a very old English pastime. In the "Wooring song of a Yeoman of Kent his son," when, for the benefit of the lady to whom he is addressing himself, the lover enumerates his accomplishments, he says:—

I can bravely clout my shoon,
And I right well can ring a bell,
Wherefore, cease off, make no delay,
And if you love me love me now,
Or else I'll seek some other where,
For I cannot come every day to woo.

The present is one of the very few modern attempts to offer the elements of instruction in the art, and it will be found useful to those who think of continuing the old English custom by new efforts. A complete description of the most convenient arrangement of the bells for rapid execution, the requirements of the players, the method of striking, tunes to be played in harmony or divided melody, and other matters more or less valuable. One of the tunes given is Knight's "She wore a wreath of roses." This has been possibly introduced by arrangement, for it is still copyright. There is an A misprinted for C in the last bar but one on page 41 in this tune.

Sonata in E minor, for the Organ. Op. 37. By Charles W. Pearce. [London Music Publishing Company.]

WE have more than once drawn attention to the clever organ music of Dr. Pearce, and this Sonata cannot be regarded otherwise than as a remarkable work, though the composer has lowered the dignity of his art by putting it before the world as it stands. The introduction and treatment of two ancient hymn tunes generally associated with the Advent season is of course legitimate enough, but not content with this he labels passages with texts, such as "The kingdom of Heaven is at hand," "One mightier than I cometh," "The distress of nations," "The trumpet sounds," "Fall on us, cover us," &c., the design being evidently to produce a realistic picture after the fashion of our old friend "The battle of Prague." That Dr. Pearce should stoop to this kind of thing is at once sad and surprising. Looked at as abstract music, the Sonata is necessarily disjointed, but the middle movement, intended to suggest the Incarnation, contains some excellent writing in the most modern style. In his next effort we hope to find that Dr. Pearce has left the field of clattertrap to less talented composers.

The Groundwork of Music. By C. Webster. [Edinburgh: Oliver and Boyd.]

THE author has arranged his labours so as to form two books. The first deals with "Graduated work for pupils upon Clefs, Time, Scales, Keys, and Intervals, with a few Concise Notes upon each subject." The second is set apart for "Fifty and five Miscellaneous Examination Papers (including 594 Questions)," upon the same matters as are treated of in the first part, with the addition of technical terms used in music. The work, which is "not intended to supersede the standard modern books upon 'Theory,' but to aid in understanding and remembering them," will be more useful to teachers as a guide to the form and variety which may be imparted to elementary lessons, than to students who desire to begin at the beginning. It plunges at once in *medias res* without preliminary explanations; therefore it does not deal so much with the groundwork of music as with a superstructure with scant foundation.

Songs of a Summer's Day. (Op. 8.) Four Vocal Duets. Words and Music by Frank J. Sawyer, Mus. Doc., Oxon. [Novello, Ewer and Co.]

THIS is a pleasing series of four gracefully written duets for treble voices, entitled respectively, "Dawn," "Noon," "Twilight," and "Night." There is a complete contrast in the pieces, though brightness of treatment and lively melody characterise them all. The accompaniments most happily enforce the spirit of the several themes. The "Dawn" opens tranquilly, but soon assumes a more joyous aspect; "Noon" by the brook, is charmingly dealt with; "Twilight" is involved in mysterious sounds conveyed by the occasional use of diminished fifths with an admirable, though daring effect; and "Night" brings us into the midst of a fairy revel. The voice parts are cleverly, yet spontaneously, designed; and it is certain that those who will take the trouble to study them will be glad for the knowledge and pleasure they will bring.

George Frederick Handel. By J. Cuthbert Hadden. Biographies of Great Composers. [W. H. Allen and Co.]

TO the making of biographies there is no end. The popular interest for musical history is being met on all sides in a variety of ways, good, bad, and indifferent. The "handy-book" form is being worked out in all possible forms. The first of a possible series of "Biographies of Great Composers" begins not improperly with Handel. His new historian, J. Cuthbert Hadden, brings no new facts to light, but the old facts are told in a pleasant way. All controversial points are carefully avoided, and the character of the man as well as his music are matters which have been most temperately dealt with. The book is pleasant and readable. A portrait, copied from an engraving, given as a frontispiece, is the least artistic feature of the publication.

The Italian Registers. By Frederick Helmore.
[Masters and Co.]

In this small pamphlet of some thirty-six pages there are many valuable remarks concerning the management of the three Registers of the Voice, designated in Italian "Voce di petto, voce di gola, and voce di testa." They are the outcome of a long experience, and may be read and studied with profit even by teachers, as well as by the taught. Mr. Helmore has no very high opinion of the koo-koo syllables employed for vocal exercises, but he attempts to prove too much when he proposes (p. 23) what he calls an amusing experiment, "Place," he says, "Bottasini (*sic*) and Norman-Néruda behind a screen, and there will be occasionally the same difficulty in distinguishing the double bass from the violin." This is absurd, and will do much to lessen the value of a work otherwise marked by shrewdness and commonsense.

Christian the Pilgrim. Sacred Cantata. By Wilford Morgan. [Morgan and Co.]

In this adaptation of the main incident in the immortal story by Bunyan, "The Pilgrim's Progress," the author of the libretto, the late Arthur Matthison, has kept in mind the important need of dramatic contrast. The composer has intensified this quality by the character of his music, and has produced a work which has many of the elements required for popularity. His recitations are bold and emphatic, his arias melodious and pleasing, and the choruses are well written and effective. These qualities are all obtained without resorting to difficulties in device and treatment. The passages are easy enough for an ordinary choir to be able to read straight off. Such difficulties as exist are to be found in the accompaniments, and these, while they serve every purpose, need not daunt the most modest of players.

Three Pieces for the Pianoforte. By Walter Porter.
[Novello, Ewer and Co.]

THERE is a degree of finish and elegance in these pieces which will recommend them strongly to pianists of refined tastes. No. 1, in F, is a gavotte, and though the gavotte form may be regarded as almost exhausted, Mr. Porter has managed to impart some freshness to his example, the chromatic opening of the principal subject at once arresting attention. The re-appearance of a few bars of the trio just before the close has a very Beethovenish effect. Nos. 2 and 3 are Impromptus in B minor and E flat respectively. The first of the two is a lively little piece in 6-8 time, with a somewhat rustic flavour; the other is more sedate and has the character of a song without words. All three pieces are pleasing as well as simple, but we must give our preference to the gavotte.

Three Children Sliding; A Ryght Merrie Geste; The Snow-white Doe. Humorous Part-Songs. By W. W. Pearson. [Novello, Ewer and Co.]

THAT humorous music need not be vulgar the great masters from Haydn onwards have frequently demonstrated. The verses which Mr. Pearson has chosen in these compositions are nonsensical enough, but the music in each instance is worthy of consideration for its artistic qualities. Moreover, it is not remarkable for simplicity; the florid style of some of the old glee writers is caricatured with capital effect and only singers accustomed to this kind of music could render justice to these part-songs. As to which is the best of the three, opinions may differ; but we give our preference to "The Snow-white Doe," in which the well known hunting song rhythm is happily travestied.

Magnificat and Nunc dimittis in F. By J. Baptiste Calkin. [Novello, Ewer and Co.]

THIS is one of the best settings of the evening Canticles, for ordinary use, we have met with for some time. The music is flowing, elegant, and melodious, without being in the slightest degree trivial, and modern without extravagance. Perhaps the most original point in the service occurs at the very end, where an unexpected second inversion of the triad of A major is resolved on the dominant ninth of the original key. The effect of this is very bold and striking.

Polonaise in A; Caprice in D flat; Reverie in B. By Frederic W. Clarke. [Novello, Ewer and Co.]

THESE pianoforte pieces are, unfortunately, posthumous publications. We say unfortunately, because the composer was evidently possessed of far more than average ability. The principal subject of the Polonaise, with its bold and free yet perfectly legitimate harmonic transitions, proves the freshness of his ideas. This piece is the most ambitious and, on the whole, the most original and effective of the three. The Caprice may possibly recall the favourite Arabesque of Schumann, but it is none the worse on that account, and the Reverie is an elegant and pleasing trifle. All three are written in a style indicating that the composer was a master of his instrument.

If Doughty Deeds. By C. Lee Williams. Novello's Part-Song Book, Second Series. *If Doughty Deeds.* By Gerard F. Cobb. The Orpheus, New Series.
[Novello, Ewer and Co.]

IT is interesting to compare these two settings of Graham of Gartmore's verses. The first-named is for mixed voices and is a remarkably bright and spirited part-song certain to win high favour with choral societies. The other is for male voices only and Mr. Cobb has to some extent adopted the style of our English glee writers of a century ago. The *sol* passages are more modern and so is the effective *Coda*. The composer has provided a well written pianoforte accompaniment, obbligato.

Pieces by Handel. Arranged for the Organ by W. J. Westbrook. [Weekes and Co.]

DR. WESTBROOK is a veteran in the art of transcription, and his name is generally a criterion of excellence. The present book contains eleven of Handel's most familiar airs and choruses from "The Messiah," "Samsen," "Solomon," "Judas," &c. There is no unnecessary piling up of difficulties, and the only fault we can find with the arrangements is that the division of the notes between the two hands is not indicated as clearly as it might be. Students who use the original edition of Mendelssohn's organ works are frequently perplexed from a similar cause.

The Syrens of the Sea. Words by Walter Parke. Music by Florian Pascal. [Joseph Williams.]

THE author of the words has selected a theme for his verses which has done duty over and over again since the days of Virgil. He has been successful in one respect. He has inspired the composer to write some very graceful music in his Cantata far more original than the subject with which it is associated. It is set for soprano solo, female chorus, and orchestra. The vocal parts are very good, and the pianoforte arrangement suggests some degree of delicacy of colour.

Twilight. A Glee. By Joseph L. Roeckel.
[Novello, Ewer and Co.]

AN excellent piece of part-writing, well laid out for the voices, and likely to be extremely effective when well sung. It is a "glee" only in name, as it possesses none of the characteristic qualities required in that form of composition, the chief of which are contrasted movements and independent melodiousness in the several voice parts. It is of some degree of novelty in construction, being a part-song in Rondo form, with a *Coda*, and is clever enough and striking enough to suggest a fresh departure in the treatment of the part-song.

Six Romances for the Pianoforte. By G. A. Macfarren.
[Edwin Ashdown.]

ANY posthumous publications by the late revered Principal of the Royal Academy of Music cannot fail to command attention and interest. These Romances, which have been edited and fingered by Mr. Walter Macfarren, are brief and easy sketches, written with the utmost refinement of manner, and in style may be said to be a compound of Mozart and Mendelssohn. Better models of course young players could not have, and we recommend the series to the notice of teachers as being thoroughly sound and healthy music.

Festival Te Deum in C. By C. Warwick Jordan.
[Novello, Ewer and Co.]

THOUGH designed for festival use, this *Te Deum* is by no means laid out on an elaborate scale. Indeed, the voice parts are remarkable for being almost throughout either in the first species of counterpoint, note against note, or else in unison. The accompaniment abounds in bold trumpet-like phrases, and there are *ad lib.* parts for brass and drums. Parish choirs will find Mr. Jordan's setting of the Ambrosian Hymn well within their means.

Children's Festival Service. For school anniversaries and other festal occasions. Compiled by the Rev. S. Childs Clarke, M.A. Music by Arthur H. Brown. [J. Curwen.]

THIS is a well-selected series of Prayers and Hymns, with tunes selected or composed by Mr. Arthur H. Brown, of Brentwood, such as children can readily sing. Considerable judgment has been exercised in the choice of words, and the whole service is compiled in an acceptable form. The tunes are printed in accepted and in Tonic Sol-fa notations.

Two Compositions for the Organ. By Walter Porter.
[Novello, Ewer & Co.]

THESE little pieces would make suitable and pleasing opening voluntaries. The composer appears to have a fund of melody at his command and he writes in a refined and musicianly style, not unworthy to compare with Henry Smart, who may be said to have founded our English school of organ music. Mr. Porter might try his hand at compositions of a more ambitious nature.

Transcriptions for the Organ. By Arthur Boyse. Nos. 1 to 7. [Novello, Ewer and Co.]

THE object of the author of these arrangements seems to have been to provide a series of melodious little pieces for comparatively elementary players. Four of the seven numbers are transcriptions of some of Schumann's charming trifles for pianoforte. They are neatly effected and, granting that arrangements are legitimate, are worthy of much commendation.

Scherzetto in G major. For the Pianoforte. Composed by Arthur O'Leary. [Novello, Ewer and Co.]

THIS fanciful little trifle, by a composer already well-known to classical pianists, is a welcome contribution to the rapidly-increasing store of thoughtful pieces by English writers. The graceful passages lie well under the hand; and, apart from its intrinsic attraction, the Sketch will be found an excellent study for touch and phrasing.

Original Air, with Variations, for the Organ. By J. G. Pearson. [Novello, Ewer and Co.]

THE composer of this piece has shown that he knows how to produce effects by comparatively simple means. Florid work for solo stops always tells well with general listeners, though it may be perfectly easy. Mr. Pearson's air is pleasing, and the five Variations are well contrasted. The close, however, is rather commonplace.

And suddenly there came a sound. Anthem for Whitsuntide. By John Layland. [Novello, Ewer and Co.]

THE composer has studied the capacity of ordinary parish churches in this little Anthem. It is studiously simple and consists of several short sections, after the manner adopted by Child, Clark, King, and other eighteenth century composers. The *Amen* at the close might be omitted with advantage, as there is nothing of a prayerful nature in the words.

Rest. Song. Words by Miss Florence Tylee. Music by F. Alban Barraud. [Novello, Ewer and Co.]

A WELL-WRITTEN and melodious song, set to some very expressive words. In the hands of a capable vocalist much effect might be produced by the performance.

My Love. A Four-part Song for Men's Voices. By J. T. Musgrave. [Novello, Ewer and Co.]

THIS is a remarkably pretty part-song, which would be original if Hatton had not written "When evening's twilight."

Office for the Holy Communion, in G. By the Rev. W. Claxton. [Novello, Ewer and Co.]

THIS is an excerpt from a complete service, the music being simplified for the use of parish choirs. In its present form it is an extremely easy and unaffected setting of the Eucharistic Office, though for the sake of effect the organ frequently moves independently of the voices. The latter are chiefly in unison, occasionally dropping into plain harmony.

Naumann's History of Music. [Cassell and Co.]

THOSE who neglected to supply themselves with this generally excellent work, can repair the omission, as the publishers have just issued a new edition in monthly parts. The first which is now before us is as carefully printed and copiously illustrated as the original. The great feature of the work is the number and value of the woodcuts, &c. These convey to the eye as agreeable an impression as the text does to the mind.

I was in the Spirit. Anthem for Trinity Sunday. By Frederick Cambridge. [Novello, Ewer and Co.]

THIS Anthem opens with a flowing yet dignified tenor solo and chorus, the latter consisting of the *Ter Sanctus* several times repeated. A few bars of *Adagio* lead into the final chorus, which is very bright and spirited, though quite easy. Mr. Cambridge's Anthem cannot fail to win general approval.

Sleep, darling baby mine. By Riccardo Mählig. (Novello's Part-Song Book, Second Series, No. 539.)
[Novello, Ewer and Co.]

THIS extremely pretty lullaby for mixed voices will assuredly become popular alike with choirs and audiences. The composer understands the art of gaining his effects by simple means and this is much in his favour, as it brings his piece within the means of a very large circle of amateurs.

Musical Notes. An annual. By Herman Klein.
[The Stage Office.]

AS a memorial of the music of the year this excellent little book will be found most valuable. There is a capital index, the soul of such a work as the present, and as far as can be ascertained the facts stated are trustworthy and will serve not only as a memory of past pleasures, but as a reference of events more or less important.

Operatic fantasias for the Violin, with Pianoforte accompaniment. By E. Davidson Palmer, Mus. Bac., Oxon.
[Joseph Williams.]

THE latest additions to this useful series of arrangements is from the "Tannhäuser" of Wagner, very effectively and, in places, brilliantly set out as a duet for the two instruments.

The Choral Office for the Solemnization of Matrimony. Music composed and arranged by W. S. Hoyte.
[Novello, Ewer and Co.]

THOSE who desire to have copies of the excellent arrangement of the Service as used in the Church of All Saints', Margaret Street, will be glad to know of the present publication.

The Nights. Part-Song. Composed by C. E. Rowley.
[Novello, Ewer and Co.]

BARRY CORNWALL'S well known words have already been subjected to musical treatment. The present setting is none the less effective because the composer has aimed at simplicity of style in dealing with the poem.

Six Miniatures. For Violin and Pianoforte. By Frank Evelyn. [Wood and Co.]

THESE are evidently designed for the use of moderate players on both instruments, and as such display uncommon ingenuity and commendable judgment and taste.

Magnificat and Nunc dimittis, in the key of E flat. By F. Alban Barraud. [Novello, Ewer and Co.]

WITHOUT being in any way elaborate or pretentious, this setting of the Canticles out of the Evening Service is thoughtful and reverent. It contains no difficulties to daunt choirs of the most moderate capacities.

FOREIGN NOTES.

This year's Bayreuth performances, as has now been definitely settled, will extend from July 22 to August 19. There will be four performances each week, "Parsifal" being given on Sundays and Wednesdays, and "Die Meistersinger" on Mondays and Thursdays. The following artists have been announced to take part in the representations—viz., in "Parsifal," Mesdames Materna, Malten, and Sucher (*Kundry*); Herren Gudehus, Winkelmann, and Van Dyk (*Parsifal*); Herren Reichmann and Scheidemantel (*Amfortas*); and Herren Wiegand and Gillemeister (*Gurnemanz*). In "Die Meistersinger"—Herren Reichmann, Gura, and Planck (*Hans Sachs*); Herren Wiegand and Gillemeister (*Pogner*); Mesdames Malten, Sucher, and Bettouche (*Eva*); Herren Gudehus, Winkelmann, and Van Dyk (*Walther Stolzing*); Herren Friedrichs and Kürner (*Beckmesser*); and Herren Schrödter and Hofmüller (*David*). The Festspielhaus will be illuminated this year by the electric light.

Wagner's "Tristan und Isolde," it has now been definitely decided, is to be performed in the Italian language in connection with the International Musical Exhibition to be opened this month at Bologna. Hitherto this most characteristic work of the Bayreuth master has not been performed in any other language but that of the original.

Handel's *Serenata "Acis and Galatea"* was recently performed, with stage accessories, and compressed into one act, at the Hof-Theater of Carlsruhe, under the direction of Herr Felix Motl. The ever-green work, which is but rarely heard in Germany, is said to have delighted the connoisseurs present, while the general public "managed to conceal its ennui out of respect for the revered name of its composer."

Bach's St. Matthew Passion Music was performed on Good Friday last, according to the now well-established custom, by all the leading Choral Societies of Germany. The same master's setting of the "Passion according to St. Luke" was also recently performed by the Bach-Verein of Leipzig.

A new Oratorio, "Die Grablegung Christi," by Herr August Klughardt, recently performed at Dessau, is most favourably commented on in the German musical press. The fact is the more noteworthy, since this particular art-form has been somewhat neglected of late years in the Fatherland.

A new comic opera, "Turandot," by Herr Theobald Rehbaum, was produced as the first novelty of the season, on the 11th ult., at the Royal Opera of Berlin, and is said to have greatly pleased the audience.

Heinrich Zöllner's "Faust" music (a setting of the first part of Goethe's drama), recently so successfully produced at Munich and Cologne, has just met with considerable success on its performance also at the Bonn Stadt-Theater. The gifted young composer is, we understand, now engaged upon a similar musical treatment of the second part of Goethe's work, not however, we should think, in its entirety.

The centenary takes place, on the 16th inst., of the birth of the poet Friedrich Rückert, to many of whose verses German classical song-writers have wedded some of their finest strains. If an example is to be quoted, we need only refer to Schumann's beautiful setting of the equally beautiful lines *Du meine Seele, Du mein Herz*.

Herr Mahler's version of Carl Maria von Weber's opera fragment, "Die drei Pintos," first produced at the Leipzig Stadt-Theater, was brought out last month at Hamburg, under the direction of Herr Pollini, and at the Munich Hof-Theater, where it was well received.

Herr F. Gernsheim, the well-known composer, has been elected a member of the Berlin Academy of Fine Arts.

A Schubert Museum, analogous to the existing institutions devoted to the collection of Beethoveniana and Wagneriana, is to be founded at Vienna, under the auspices of the Viennese Schubert-Bund.

At the Berlin Victoria Theatre a series of operas by Russian composers is to be given this month by members of the Imperial Opera of St. Petersburg.

Herr Franz Rummel, the highly gifted pianist, has returned from this country to the German capital, having given, *en route*, a most successful Concert at Cassel.

M. Alexander Guilman, the eminent French organist, gave two Concerts, in conjunction with M. Colonne's

orchestra, at the Paris Trocadéro last month. Among the works performed were two Organ Sonatas by the Concert-giver, Concertos by Handel and Mozart, and an Organ Sonata by F. W. Rust. The performances excited much interest.

The project of erecting in the vicinity of Paris a Wagner-Theatre, for the purpose of producing that master's music-dramas, appears to be gaining ground, M. Lamoureux, the originator of the idea, being well supported in the matter by a number of influential admirers of the Bayreuth reformer.

At the Argentina Theatre of Rome a new four-act Opera, entitled "Jacopo," the words and music by the Maestro Antonio Leonardi, met with a complete *fiasco* on its first representation last month.

According to a correspondent of the *Leipzig Musik und Kunst-Zeitung*, Wagner's "Lohengrin" is just now being performed at Trieste with "alterations" somewhat after the custom which prevailed on the operatic stage in this country some sixty years ago. Thus, for instance, in the third act of the Bayreuth reformer's music-drama, as produced in the above town, a duet is inserted from "Les Huguenots." Poor Wagner, and Meyerbeer's music too, of all others!

Wagner's "Lohengrin" has continued to attract numerous and enthusiastic audiences at the Pergola Theatre of Florence during last month.

An opera, "La Donna Bianca," by a German composer residing in Portugal, M. Keil, has just been produced with marked success at the Royal Theatre of Lisbon.

A "Stabat Mater," by Signor Bernardo Bellini, recently performed at Naples, has met with an enthusiastic reception, and is said to be a remarkable work. The composer, who is not in any way related to the celebrated author of "Norma" and "La Sonnambula," is a professor at the Naples Conservatoire.

A very fine spacious Concert Hall, capable of accommodating 1,800 people, was inaugurated, on the 11th ult., at Amsterdam, the festival programme including the performance of part of Haydn's "The Seasons," of the "Hallelujah" Chorus from "The Messiah," and of Beethoven's Ninth Symphony.

A new music journal, entitled *Orpheus*, has just been started at Amsterdam. Holland is peculiarly deficient in literature of this description, and with the exception of one or two minor publications devoted to a special branch of the profession, that country has hitherto possessed but one journal devoted to the art generally—viz., the *Cecilia*, published in the Hague, under the editorship of M. Nicolai.

Under the title "Bibliographischer und Thematischer Musikkatalog des päpstlichen Kapellarchives," Herr F. X. Haberl has just published (Breitkopf and Härtel) a highly interesting catalogue of the contents of the musical library of the Pontifical Chapel at Rome, specially important as regards compositions appertaining to the fifteenth and sixteenth centuries.

"Georges Bizet, la sua vita e le sue opere," is the title of a biography of the composer of "Carmen" just published at Rome (Paravia) from the pen of Signor Leopoldo Masigili. The work is dedicated to M. Charles Gounod.

A committee has been formed in Paris, under the presidency of M. Ambrose Thomas, for the purpose of raising a monument to Méhul, at his native town of Givet, in the department of the Ardennes.

A monument is to be erected to Johann Nepomuk Hummel at Weimar, where, between the years 1820 and 1837, he occupied the post of operatic Conductor.

We have to record the death, on March 25, at New York, of Josef W. Drexel, president of the New York Philharmonic Society, and one of the directors of the Metropolitan Opera House of that city. Mr. Drexel was an excellent violoncello player, and the possessor of one of the most extensive musical libraries in the United States.

Charles Valentin Alkan, the well-known composer of pianoforte music (whose real name was Morhange) died, on March 29, at Paris, aged seventy-five, the deceased artist having been born in the French capital in 1813.

Franz Goetze, the celebrated singing master, and for a number of years a professor at the Leipzig Conservatorium, died at Leipzig, on the 2nd ult., aged seventy-four.

Enrico Calzolari, once a celebrated tenor of the La Scala of Milan, died recently at that town aged sixty-two.

F. A. Garbe, for more than thirty years the conductor of the Kurhaus Orchestra of Homburg, died at Frankfurt, on the 9th ult., aged eighty-one.

The death is also announced at Corbeil, on the 15th ult., of Théophile Semet, the composer of several successful operas and operettas ("La petite Fadette," "Gil Blas," "Ondine"), cantatas, and songs. Semet was born at Lille in 1824.

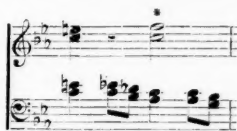
CORRESPONDENCE.

MISPRINTS IN BEETHOVEN'S SONATAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In a communication to the *Neue Berliner Musik-Zeitung* some time since, Herr Ludwig Bussler draws attention to misprints in two of Beethoven's Sonatas which appear hitherto to have escaped notice.

In the first movement of the Sonata in B flat major (Op. 106), about the middle of the second section, occurs the bar—



Here the note F (*) ought to be E. The whole character of the passage points to this emendation. Contrapuntal analysis removes all doubt as to its correctness by showing that the passage is simply a working-out in thirds for four parts of a subject which occurs in two parts a few bars before. Hans von Bülow accepted this corrected reading in his Concert in Berlin on March 10 of last year.

The Sonata in A major (Op. 101) contains a similar error. In the last movement, at the beginning of the fugal "working-out" section, occur the following bars—



Here the two D's (*) in the left hand should be altered into E, for here again we have to do with a working-out in sixths of a previously stated theme. A comparison of the passage with the rest of the section, in which the same device is frequently repeated, will be found to corroborate this view.—Yours, &c.,

F. J. S.

[It is a question whether our correspondent's suggested alteration in the passage from Op. 106 is necessary. Some allowance must be made for the right of the composer to alter a sequential passage. In the second example there is no doubt of the mistake. The suggested change is in exact conformity with the remainder of the text. It may interest not only our correspondent, but our other readers, when it is said that Miss Agnes Zimmermann had already discovered the misprint which had escaped the eyes of the editors of other editions, and had printed it in her edition of the Sonatas.—Ed. M. T.]

GLEES AND MADRIGALS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is scarcely necessary at the present day to remind the readers of THE MUSICAL TIMES how deeply indebted all lovers of music are to the enterprise and discrimination of Messrs. Novello during the last forty years. And while their labours in that way have extended in almost every direction, the students of glees and madrigals have not been forgotten, as can be evidenced in the pages of their "Glee Hive," "Part-Song Book," "Orpheus," "Bishop's Glees," and even THE MUSICAL TIMES itself. Yet it must be said that, despite all that has

been done in these works, many fine standard glees and madrigals are still a sealed book to the great mass of vocal readers—many being only to be procured in expensive and scarce collections, and not a few have never been published separately at all. It seems to me the present might be no unfitting time to bring out a number of those beautiful compositions, which could be done either by issuing a new series of the "Glee Hive" or by distributing them among the other serial works. I shall only speak at present of a few—comparatively speaking—all of which are, I believe, non-copyright—which would be welcome additions to the libraries of our glee-clubs.

The following are for male voices: "In the pleasant Summer day" (W. Beale), "Majestic night" (Sir H. R. Bishop), "No more the morn" (Sir H. R. Bishop), "Green thorn of the hill" (Dr. Callcott), "Why does beautiful Lina" (Dr. Callcott), "Go to my Anna's breast" (J. Danby), "Prestat bibere!" (J. Danby), "Blow light, thou balmy" (W. Horsley), "Cold is Cadwalla's" (W. Horsley), "Mine be a cot" (W. Horsley), "Let happy lovers fly" (J. S. Smith), "How calm the evening" (R. Spofforth), "O Thou! that rollest" (R. J. S. Stevens), "Some of my heroes" (R. J. S. Stevens), "Buds of Roses!" (Sir J. A. Stevenson), "Island of bliss!" (T. F. Walmisley), "The leaf that fades" (T. F. Walmisley), "Daughter, sweet" (S. Webbe), "Music's the language" (S. Webbe), and "Shall I, wasting" (C. S. Evans).

And for mixed voices: "Sister, awake!" (T. Bateson), "Have I found her?" (T. Bateson), "Rise, winds of Autumn!" (Dr. Callcott), "Sweet thrush!" (J. Danby), "Go, crystal tears!" (J. Dowland), "O, poesy divine!" (W. Horsley), "Lo! where with flow'ry" (T. Morley), "Let us, my Lesbia" (J. S. Smith), "Kincup, daffodil, and rose" (R. Spofforth), "Come unto these yellow" (Sir J. A. Stevenson), "'Tis Love that murmurs" (Sir J. A. Stevenson), "Tread lightly here" (T. F. Walmisley), "When should lovers" (T. F. Walmisley), "Hope of my heart!" (J. Ward), "Upon a bank" (J. Ward), "As o'er the varied" (S. Webbe), "Cecilia, more than all" (S. Webbe), "With breath the spacious" (S. Webbe), "Die, hapless man!" (J. Wilbye), "Happy streams!" (J. Wilbye).

The above may to some appear a long list. I can only say that it is but a tithe of what could be named, but if even those mentioned, and about as many more besides, were published in a cheap octavo form, a great boon would be conferred upon our part-singers. I have already exceeded my limits, or would have gone on to advocate a cheap reprint of several entire collections (as Wilbye's two sets of Madrigals, reprinted by Musical Antiquarian Society, 1841 and 1845), but must postpone that for the present.—I remain, yours, &c.,

D. BAPTIE.

"MUSIC IN AMERICA."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I was much interested in the February letter from your "Own Correspondent," dated from New York. In it he says that Mr. John S. Dwight is completing a history of the Handel and Haydn Society of Boston. I shall be glad to know where I can get a copy of the book when finished. Mr. Arthur Hayter has in his possession a large silver pitcher and pair of goblets given by that Society to his father in 1845, with the following inscription on them:—

"Presented by the Handel and Haydn Society of Boston to A. U. Hayter, in token of their estimation of his services as Organist and his assiduous exertions in bringing so successfully before the public Handel's Oratorio of 'Samson.'—May 20, 1845."

I think that this and the following extract from a Boston paper, published July, 1873, at the time of Mr. A. U. Hayter's death, may be interesting to your "Own Correspondent" and Mr. John S. Dwight:—

"A. U. Hayter, Esq.—This gentleman, for more than twenty-five years Organist of Trinity Church, died yesterday. . . In 1839 Mr. Hayter was elected Organist and Conductor of the Handel and Haydn Society, during which year he visited Europe for the purpose of selecting new oratorios. He achieved great success for the Society, bringing out all the oratorios ever given by it. Among

these may be mentioned 'David,' 'Judas Maccabæus,' 'The Messiah,' 'Creation,' 'Last Judgment,' and 'Samson.' In 1844 'Samson' was performed thirteen times. The success was entirely unprecedented. For this success Mr. A. O. Bigelow, Secretary of the Society, said 'We are indebted in a great measure to the untiring efforts of our Organist, Mr. Hayter. It was through his influence we were induced to try the experiment, and it is doubtful whether we could have given a single performance without his assistance.' At a meeting of the Trustees of the Society a Committee was appointed to procure a service of plate to be presented to Mr. Hayter, in view of his special services to the Handel and Haydn Society. Subsequently a meeting of the Board was held to present the gift to Mr. Hayter, which took place May 20, 1845. In 1848 Mr. Hayter resigned his situation, the duties being too arduous in connection with his other professional labours. He was succeeded by his son, George F. Hayter."

The extract is longer than this, but it relates to other musical work. George F. Hayter is dead, but his other son, Arthur Upjohn Hayter, is Organist of St. Mary's, Stratford, Bow.—I am, Sir, faithfully yours,

E. HAYTER.

27, Bow Road, E.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

B. and C.—Both have Baritone voices.

BAMFORD (ROCHDALE).—The song is printed, with the music, we believe, in Dr. Spark's "Liber Musicus."

R. G. W. H.—For list of Glee by Arne and Battishill, consult Novello's Catalogue, No. 5.

FRANK J. ALLEN.—Letter received with thanks.

ST. BEES.—We cannot tell where your information concerning Reginald Spofforth was obtained, but it is, as you say, very meagre, if not absolutely incorrect. He was born at Southwell, in 1770; was trained by his uncle, Organist of the Minster; came to London, in 1789; was harpsichord player at Covent Garden Theatre under William Shield; wrote a number of glees, songs, and operatic pieces; was one of the founders of the Conventores Society, and died at Brompton in 1827. For further particulars, see Barrett's "History of Glees and Part-songs." Longmans and Co.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ACCRINGTON.—The last Concert of the season of the Choral Society was given in the Town Hall on the 11th ult. The first part of the Concert was occupied by Prout's dramatic Cantata *Alfred*. The principal vocalists were Mr. Charles Chilly, Miss Fusselle, and Mr. Musgrove Tufnail. The choir by their performance reflected great credit both on themselves and the Conductor, Mr. Thalberg Brown. Mr. W. H. Robinson, Conductor of the Blackburn Vocal and Clitheroe Vocal Societies, was at the pianoforte, and Mr. T. E. Higham officiated at the harmonium. The second part of the Concert, of a miscellaneous character, commenced with a selection by the band, which numbered about sixteen performers, under the direction of Mr. A. Pollard.

ALFORD.—Gaul's Cantata *The Holy City* was sung by the Choral Society on the 5th ult. The performers engaged were Miss Vivie Beaumont, Mr. Hayes, and Mr. Kitching. Mr. H. Brown conducted and Dr. Dodds presided at the pianoforte. The second part of the Concert consisted of miscellaneous sacred music.

AUDENSHAW.—On the 9th ult. a Concert took place at Red Hall Chapel, at which the choir, assisted by friends from Ashton, Denton, and Droylsden, gave some selections from Handel's *Oratorio Judas Maccabæus*. Mr. C. H. Waterhouse was the Organist and Mr. Charles Wakefield the Conductor. The principal vocalists were Miss Eaton and Mr. Faulkner. Organ solos by E. Townsend Driffield and by Mr. Waterhouse were well received. Miss Eaton sang, as her last piece, "Requiem Aeternam," by Piccolomini, and the Concert closed with "The Heavens are telling" (Haydn).

BARNESLEY.—The St. Cecilia Society gave a miscellaneous Concert, on Thursday, the 12th ult., in the Public Hall. Miss Dews (Manchester) was the principal vocalist. The first part was miscellaneous,

and in the second part Stanford's Choral Ballad *The Revenge* was the chief item. Mr. Charles Bulmer was solo pianist, and the Conductor was Mr. R. S. Burton.

BASINGSTOKE.—The Choral Society gave its second Concert for this season in the Town Hall on the 5th ult. The 42nd *Psalm* (Mendelssohn) and *Loreley* (Mendelssohn), with Miss Bertha Moore as solo vocalist, were the chief items of the programme. One of the features of the Concert was the playing of two of Moszkowski's Pianoforte duets, "Nos. 1 and 4, German Rounds," by Mr. C. S. Macpherson and Mr. H. E. Powell, which gained for the performers a double encore. Two violin solos, well played by Mr. A. L. Spittle, some songs by Miss Bertha Moore, which were encored, and part-songs by the choir completed the programme. Miss Powell and Mr. C. S. Macpherson accompanied on the pianoforte and American organ respectively, and Mr. H. E. Powell conducted.

BELPER, DERBYSHIRE.—On Tuesday, the 3rd ult., a Concert was given in the Public Hall. The performers were Misses Holme, Miss Donnelly, Miss Fisher, Miss Cope, Miss Dawes, Miss Best, Rev. F. A. Friend, Mr. J. S. Lee, Masters Banks and Eley (Belper Church boys). Miss Holme was the solo pianist. Mr. W. W. Windle was solo Organist and Conductor.

BLACKBURN.—On Monday, the 9th ult., the St. Cecilia Society gave the second Concert of their thirteenth season in the Exchange Hall. The first portion of the Concert was occupied by Gade's Cantata, *The Crusaders*. The title furnishes the index to the theme. The solo parts were sung by Miss Frederika Taylor, Mr. Higginson, and Mr. C. Banks, and the choruses were well sung. The St. Cecilia Society as a body has rarely acquitted itself better. In the second half of the programme, which was of a miscellaneous character, Miss Ada Duckworth and Miss Taylor sang. The band, selected from Mr. Hallé's orchestra, gave Sullivan's "Graceful Dance" in a charming manner, and Mr. Rooks conducted.

BOURNEMOUTH.—Two performances of Gounod's grand and impressive Oratorio *The Redemption* were given at the New Town Hall on the 18th ult., with success. The soloists engaged were Miss Sophie Robertson (Mrs. Stanley Stubbs), Madame Bollingbroke, Mr. William Nicholl, and Mr. Charles Kingsley. The chorus and orchestra consisted of 200 performers. Mr. J. T. Carrods was the leader of the orchestra, Mr. T. A. Aldridge presided at the organ, and Signor La Camera conducted.

BURNLEY.—*The Holy City* (A. R. Gaul) was sung in Zion Chapel on the 22nd ult. Miss Marjory Eaton, Miss Dews, Messrs. Burrell and Arnold were the principals. The choruses were rendered with great correctness and precision by an augmented choir. Mr. Jackson, the Organist, played the Symphonies "Contemplation" and "Adoration" with great effect. The Choral Sanctus was sung by solo boys from Holy Trinity Choir, by permission of Mr. Watson.

CALNE, WILTS.—On Tuesday, the 3rd ult., Handel's *Messiah* was given in the Town Hall by the Musical Society. The soprano and contralto solos were taken by lady members of the Society, and Mr. D. Sutton Shepley and Mr. Fredericks, of Lichfield Cathedral, sang the bass and tenor solos. The choruses were given in a satisfactory manner. Mr. W. R. Pulletin conducted.

CLECKHEATON.—The Philharmonic Society gave the second Concert of the season on Wednesday, the 25th ult., in the Victoria Hall. In the first part Mendelssohn's *Athalie* was the chief work given, and in the second part a miscellaneous selection, vocal and instrumental, was presented. The principal vocalists were Miss F. Coates, Miss Maud Kippax, Miss Marianne Tomlinson, and Mr. A. Rushforth. The band (leader, Mr. F. Knowles) and chorus gave good effect to the work they had to do. Mr. S. Midgley was Conductor and Accompanist, Mr. Herbert Thompson, M.A., LL.M., barrister-at-law, was the reader of the Lyrics in *Athalie*.

CLIFTON (BEDFORDSHIRE).—On Easter Day the Choral Services in All Saints' Church included some hymns, Calkin's sentences "If we say that we have no sin" and "To the Lord our God," the Te Deum, Benedictus, and Athanasian Creed, sung to festival arrangements of Gregorian Tones, and the Nicene Creed to Helmore's plain song, together with Mr. W. B. Cook's setting of the Offertory Sentences. At Evensong the Magnificat and Nunc dimittis were sung to Winchester's arrangement of the Roman Chant. The Anthems were "Hallelujah! Christ is risen" (Winchester) and "Christ is risen" (Sydenham). Mr. W. B. Cook was the Organist. The services were repeated on the 8th ult., when the Anthem at Evensong was "Worthy is the Lamb" (*Messiah*).

COCKERMOUTH.—The Harmonic Society gave their thirty-third Concert in the Drill Hall, on the 4th ult., when *Judas Maccabæus* was performed. The principal vocalists were Miss Conway, Miss Alice Bertenshaw, Mr. Kendal Thompson, and Mr. Kinneil. The orchestra comprised twenty-five members, Mr. F. W. Schofield, of Mr. Hallé's orchestra, being leader, the chorus numbering 120 performers. Mr. P. T. Freeman was the Conductor. The whole performance reflected great credit on the Society and its Conductor.

CONSETT.—The Choral Society gave a novel entertainment on the 3rd ult., which was highly appreciated. Balfe's Opera *The Bohemian Girl* was presented as a Recital, under the direction of Mr. Stephenson. Mr. Whatford, Miss Annie Cairns, Mr. G. W. Welsh, Mr. John Nutton, and Mr. Lewis Cammion were the soloists. The choruses were fairly well rendered, and the instrumental accompaniments contributed largely to the success of the performance.

CROYDON.—A Students' Concert and Distribution of Prizes in connection with the Conservatoire of Music took place at the Public Hall on the 24th ult. The prizes were distributed by the Mayor, the successful students being Misses Crowder, Van der Heyde, Alice Carr, Janet Morland, Drayton, Mildred Harwood, Alice Knapp, Edith Eyre, Hopewell, Lamb, Lock, Middleton, Oliver, Purton, Wilkin, Man, Beatrice Peard, Greta Roper, Eva Bretherton, Mabel A. Smith, Adeline E. Ellis, Mildred Mabey, Irene Hatchett-Jones, Edith M. Jenkins, Masters Beado and A. Leo Low. Several of the successful students took part in the Concert, together with the following Professors: Mr. J. Earnshaw, Mr. J. Boatwright, Miss Louisa Pyne, and

MR. G. F. GAUSSON (Principal), the students generally reflecting great credit on the training received in the Institution. Miss Lucy Churchill represented the elocution class, and gave a recitation with excellent effect.

CULLUMPTON, DEVON.—Mr. H. J. Taylor, F.C.O., who for the past eighteen months has been officiating as Organist and Choirmaster of the Parish Church, was last week the recipient of several gratifying presents from his friends in Cullumpton, on leaving the neighbourhood for his new appointment at Christ Church, Dover.

DARTFORD.—On Good Friday a performance of *The Messiah* was given in the Parish Church, by the Choral Association. The solos were taken by Miss Ada Beck, Miss Aiston, Mr. Essenhigh, and Mr. Whately. The Erith Choral Society gave a Concert (Mr. Richard Lemaire, Conductor) at the Public Hall, on the 18th ult., of Mendelssohn's Oratorio *Elijah*. The soloists were Miss Ada Beck, Miss Lottie West, Mr. Musgrove Tufnail, Mr. Lawrence Fryer, Mrs. Catliff, Miss Ellen, and Mrs. Norris. Mr. Musgrove Tufnail has seldom been heard to better advantage. Mr. Lemaire had the services of an efficient orchestra, of which Mr. Halfpenny was the leader. Mr. Sidney Naylor presided at the pianoforte with skill and ability, and Mr. F. Squires, F.C.O., Organist at Dartford Parish Church, accompanied at the harmonium.

DEMERARA.—The members of the Musical Society gave an invitation Concert at the Philharmonic Hall on the evening of the 22nd March. The programme submitted was of a miscellaneous character—unpretentious, short, well selected, and sufficiently varied. There were five soloists, Messrs. Baldwin, Brown, and Semple, Mrs. Wight and Mrs. Proudlock; but the bulk of the work fell upon the chorus, who were fairly efficient, while the orchestra of half-a-dozen instrumentalists showed decided improvement upon previous attempts. The programme commenced with a few selections from Barnett's Cantata on Coleridge's story of *The Ancient Mariner*, and the programme volunteered the information that the few numbers were given for the first time in Georgetown, and that it is intended to present the complete work at a future concert. Most of the accompaniments were very skillfully played by Mr. A. Smellie, and Mr. W. R. Colbeck, to whose untiring efforts the existence of the Musical Society is entirely due, was Conductor. Thanks to the good friends he rallies around him, music in Demerara is prevented from becoming a lost art.

DUFFIELD.—On Easter Monday Mr. W. W. Windle, Organist of Belper Church, gave an Organ Recital in the Free Methodist Chapel. Mr. Windle played works by Guilman, Batiste, Handel, &c., and a work from his own pen.

ENFIELD.—A Festival of the Choirs of the Free Churches of Enfield and the neighbourhood was held in Christ Church, Enfield, on the 18th ult. The idea originated with the Rev. H. S. Toms, the minister of that church, and was heartily carried out by the choirs concerned. The choirs taking part were those connected with Christ Church, Enfield; the London Road Baptist Chapel, Enfield; the Wesleyan Chapel, Enfield; the Congregational Chapel, Ponders End; the Congregational Chapel, Enfield Highway; and the Congregational Chapel, Winchmore Hill, and numbered 120 voices. The Festival partook of the nature of a religious service. Two hymns, taken from the New Congregational Church Hymnal, were sung by choir and congregation. The rest of the programme of music consisted of anthems, solos, a quartet, Mendelssohn's Motet *Hear my prayer*, and some organ pieces. The soloists were Miss Bertha Moore and Mr. Routledge Smith. The choir pieces were the "Te Deum," arranged to Gregorian tones by Dr. Stainer; Sir A. Sullivan's "O gladsome light" (unaccompanied); Dr. Steggall's "God came from Teram;" Sir J. Goss's Anthem "O taste and see," and Dr. Stainer's Anthem "What are these." The chorus-singing was marked by precision and effect, and betokened careful practice under skilled training. Mr. Bernard Fison presided at the Organ, and Mr. F. G. Fitch conducted.

EPPING.—The Easter Day Services at St. John Baptist's Church were unusually well attended. At the morning service the Psalms were sung to their respective chants. The Anthem was "He is risen" (Caleb Simper). The evening service was fully choral, the Anthem being "Now on the first day of the week" (Henry Lahee). At the close of the services Miss Elsa Odell, Organist of the Church, played selections from *The Messiah*, ending with "Worthy is the Lamb" and the "Hallelujah" Chorus.

FAKENHAM.—A Concert was given by the Choral Class on the 3rd ult. under the conductorship of Mr. Loraine Holloway, A.C.O. The first part of the programme consisted of Dr. Stainer's Cantata *The Daughter of Jairus*, the solo parts being entrusted to Miss Fusselle, Mr. Wadsworth, and Mr. Frank May. The choruses were well given in every respect. The pieces in the second half of the Concert were very well selected. Miss Fusselle sang Venzano's vocal waltz "Ah che assorta," Mr. Frank May gave Mendelssohn's "I'm a roamer," and Mr. Wadsworth a new song, "Love's dream," composed by Loraine Holloway. The instrumental pieces comprised the Andante and Finale from Mendelssohn's Violin Concerto, by Miss Annie Holloway; Weber's Polonaise Brillante, arranged for two pianos by Liszt, and played by the Misses Holloway, and Chopin's Valse in E flat, given by Master F. Holloway.

FAVERSHAM.—Under the auspices of the Faversham Institute Singing and Instrumental Class, with Mr. R. Pearson as Conductor, a performance of Handel's *Messiah* was given in the Lecture Hall on the 4th ult. The choruses went exceedingly well. The solos were entrusted to Miss Ada Beck, Miss Josephine Cravino, Mr. C. Kenningham, and Mr. R. Rhodes.

FOLKESTONE.—An Organ Recital was given in aid of the expenses incurred in repairing and improving the organ, by Mr. Alfred Oake, on the 4th ult. Pieces by Handel, Archer, Mendelssohn, S. Bennett, Lemmens, Clark, Stainer, Cowen, and Lemaire formed the programme. The Rev. H. A. Wansbrough, M.A., was the solo vocalist. An Organ Recital was given in St. Michael's, by Mr. J. H. Holloway, on the 16th ult. The pieces played were selected from the works of Bach, Mendelssohn, Bennett, and Beethoven, which were interspersed with songs by Mr. H. Pope and Master G. Lemmey.

FROME.—The *Creation* was performed at Wesley Chapel, on the 14th ult., with full band and chorus. Mr. T. Grant, the Organist of the chapel, was Conductor; the organist was Mr. H. Chislett, and the leader was Mr. W. E. Cox. The principal vocalists were Miss Annie Lee, Mr. E. T. Morgan, and Mr. D. Harrison. The chorus, which numbered about sixty voices, acquitted themselves in a highly satisfactory manner, the whole performance being very successful.

GALWAY.—A new Choral Society gave a most successful Concert here on the 14th ult. The programme included Cowen's *Rose Maiden*, the soloists being Miss Adelaide Mullen, Miss Moon, Mr. Henry Beaumont, and Mr. T. Hughes. Dr. Biggs conducted, and Mr. F. Hogben accompanied throughout. A feature of the programme was Mr. C. J. Wood's clever playing of Mendelssohn's Andante and Rondo in E.

GOOLE.—The Philharmonic Society gave Coward's *Magna Charta*, on the 4th ult., with Miss Winnie Beaumont, Mr. Dunkerton, and Mr. Billington as soloists. Mr. W. H. Smith, of Hull, conducted.

HALSTEAD.—Mr. George Leake gave a Concert on the 5th ult. in the Town Hall, assisted by Mr. Hubert Armfield (violin) and Mr. A. R. Blagrove (violinello). The programme consisted of chamber music by Niels Gade, Chopin, De Beriot, Beethoven, Ersfeld, Dunkler, Bach, and Paganini. The vocal music was entrusted to Mrs. Carlisle.

HAWICK.—On the evening of the 27th ult. the Sacred Harmonical Society gave a performance of Gounod's trilogy *Mors et Vita*. The Committee were fortunate in securing the services of Mr. Dambmann's celebrated band from Edinburgh. The soloists were—Mrs. Clark, Mrs. Creser, Mr. Verney Binns, and Mr. Wallis A. Wallis. The performance all through was a very creditable one, when we consider the difficult task the Society had undertaken, the choral singing throughout being admirable. The rendering of the chorus "Confutatis maledictis," the "Sanctus," and "Dies iræ," as well as "Requiem æternam" in the Requiem, was very commendable. Mr. W. Fiddes-Wilson conducted with ability, and deserves much praise for having given so successful a rendering of Gounod's work.

HERNE.—On Easter Day the musical arrangements at the venerable Parish Church included Elvey's Anthem "Christ being raised," the Morning, Communion, and Evening Services being respectively Tours in F, Woodward in E flat, and Parry in D, all of which were given under the direction of the Organist and Choirmaster, Mr. Alfred Carey. On Easter Monday the choir, assisted by friends, and conducted by the Rev. J. R. Buchanan, the Vicar, gave a Concert of Sacred Music, selected from the works of Handel, Haydn, Mendelssohn, and Gounod. The soloists were Miss Mildred Dubois, Mr. John F. Hill, Mr. H. Scott, and others. Mrs. Gray was the accompanist.

HERNE BAY.—At the services in the Parish Church, on Easter day, both morning and evening, Dr. Stainer's fine Anthem "They have taken away my Lord" was sung. The latter service was fully choral, and concluded with the "Hallelujah" Chorus. A service for the school children was held in the afternoon in the Parochial Room.

HIGH WYCOMBE.—The Choral Association gave its third and last Concert of the season in the Town Hall on the 9th ult. The chief item in the programme was Bennett's *May Queen*, which was well rendered. The second part contained songs by Pinsuti, Cowen, Gordigiani, and Mozart. Mr. W. C. Hann played some violinello solos by Godard, Popper, and Dunkler, and with Mr. J. G. Wrigley, who also conducted, Mendelssohn's Variations in D.

HOGGINGTON-LE-SPRING.—On Easter Monday, the 2nd ult., Handel's *Judas Maccabæus* was given in the Wesleyan Chapel, with full orchestral accompaniments. The solo parts were sustained by Miss Farror (Sunderland), Miss C. Bellas (Newcastle), Mr. Welsh, and Mr. Grice (Durham Cathedral). Mr. J. G. Craggs conducted, and Miss A. Leonard was the Organist.

LYFORD.—The Vocal Union gave its third Concert of the present season in the Reading Room, on Good Friday last, the chief items being Mozart's Mass in C (No. 1) and Weber's Mass in G. The principal parts were sustained by Madame Clara West, Miss Lottie West, Mr. Herbert Clinch, and Mr. Arthur Taylor in a highly artistic and effective manner. The accompaniments were played by a small orchestra practising in connection with the Vocal Union, with professional assistance. The Choir showed marked improvement and the Concert was from an artistic point of view most successful, the "Dona nobis pacem" in Weber's and the "Gloria" and "Credo" in Mozart's Mass being particularly deserving of notice. Mr. A. Storr conducted.

LEAMINGTON.—The musical Festival given in St. Alban's Church, in the week commencing the 8th ult., comprised Costa's *Eli*, Handel's *Messiah*, a Mendelssohn selection, and several miscellaneous selections, vocal and instrumental, supported by local amateurs; together with Organ Recitals by Mr. E. Roberts West (who also conducted), which were very successful. An orchestra of twenty performers and a choir of fifty voices gave good effect to the pieces. The duties of Secretary were discharged by Mrs. Unett. The Festival concluded with a service at Evensong on the 15th ult.

LEEDS.—The Concert which Mr. John Dykes and Herr Heinrich Dittmar gave on the 16th ult., in the Philosophical Hall, was chiefly notable as introducing a young musician who has recently made a highly promising *début* in London, and in whose welfare local associations give Leeds people an interest. Besides appearing as a pianist, Mr. Dykes submitted an example of his powers as a composer, in the form of a Trio in E minor, for pianoforte, violin, and violoncello. This work received a very attentive hearing and had a flattering reception, to which its cleverness in many respects entitled it. It would hardly be just to expect any settled or matured style from so young a musician, and Mr. Dykes exhibits the traces of various influences. The training Mr. Dykes received under Madame Schumann and the late Herr Raff has been well bestowed. He has learnt the lesson of accuracy, which so many eminent pianists disdain. His touch

is firm, yet delicate; white, as a rule, the expression of the composer under treatment is well brought out. His solos included a couple of Chopin pieces and a couple of charming trifles by Raff, bracketed with Rubinstein's Valse Caprice. It was in these latter, perhaps, that he shone most. Herr Dittmar is an exceptionally clever violinist. He played finely in the opening trio and in Mendelssohn's D minor, and his solos by Vieuxtemps and Spohr further displayed his superb tone and admirable technique. M. Veerman, the violoncellist, also deserves commendation. Some songs were very tastefully contributed by Miss Amy Brook.

LONDON-DERRY.—On March 27 the choir of St. Columb's Cathedral gave a performance of Haydn's *Pastorale*, under the direction of Mr. D. C. Jones, Mus. Bac., Organist. The solos were taken by Master H. Simmonds and Messrs. Ward, Bromley, Cattley, and Hemmingsway.—A highly successful Concert was given on the 10th ult. by the St. Columb's Choral Union, when Handel's *Acis and Galatea* was performed with full band accompaniment. The second part was miscellaneous. The principals engaged were Miss Fannie Sellars, Mr. H. Cattley, and Mr. J. Hemmingsway. Solo violin, Mr. K. Jones; Conductor, Mr. D. C. Jones.

LYTHAM.—A Concert was given at the Baths Assembly Room, on the 2nd ult., by the Choral Union. The principals were Madame Laura Smart, Madame Emilie Young, Mr. Eaton Batty, and Mr. Frank Weston. The items of the programme were selected with care, and with scarcely a single exception they were exceedingly well rendered. Miss Fell discharged the duties of accompanist with ability, and the Conductor was Mr. W. F. Holden.

MAIDENHEAD.—The Philharmonic Society gave a performance of Bennett's *May Ode* at their last Concert, on the 10th ult., in the Town Hall, under the direction of Mr. J. G. Wrigley, Mus. Bac., Oxon. The solo parts were sung by Madame Lita Jerratt, Miss Thurlow, Mr. Dyved Lewis, and Mr. David Hughes. The second part of the programme included songs by Cowen, Hobbs, Hatton, &c., and Schumann's "Varum" and Novelties in F (No. 1), admirably played by Mr. Wrigley. The choruses were fairly well sung and the whole Concert was most enjoyable.

MAIDSTONE.—Dr. Stainer's Cantata *The Daughter of Jairus* was performed on the 14th ult., at the Parish Church, by the choir, with organ accompaniment.

MALTA.—Special services were held at the Collegiate Church of St. Paul, on the Sunday evenings of Lent, at which the several scenes of Gaul's Passion Service were sung by the choir, accompanied by a small orchestra and the organ. The services were productive of great good to the large congregations which each week assembled to hear them. On Good Friday and Easter Day the greater part of *The Messiah* was sung by the choir and auxiliaries. The result was remarkably satisfactory from a musical point of view, although all the vocalists were volunteers. The thanks of the English community are due to those who organised, and all those who helped to carry to success the enterprise.

MELBOURNE, DERBYSHIRE.—On the 17th ult., the Glee and Madrigal Society gave an excellent performance of Mendelssohn's *St. Paul*, with full band and chorus. Miss Kate Fusselle, who made her first appearance at these Concerts, sang the soprano music. Miss Holmes gave every satisfaction in the contralto music. Mr. A. Hambridge sang "Be thou faithful unto death" (violoncello obligato). Mr. T. A. Adecock with much expression. Messrs. P. N. Warren and W. Crowther divided the bass solos. The band and chorus acquitted themselves in a highly satisfactory manner. Mr. Wilson conducted.

MOUNTAIN ASH.—A performance of Spohr's Cantata *God, Thou art Great*, was given on the evening of Thursday, the 5th ult., at St. Margaret's Church. The principal vocalists were the Hon. P. B. Bruce, Miss J. Shipton, and Miss M. Jones. The choruses were sung with much precision and due attention to light and shade. Mr. Mackenzie played a violoncello solo, with organ accompaniment by Miss Colston, Organist. The organ was supported by brass and string instruments. Conductor, Mr. M. Morgan.

MUSSELBURGH.—The Choral Society brought its third season to a close on the evening of the 10th ult., in the Town Hall, when they produced two important, though short, choral works of the modern school. The first of these was *The Bride*, by Dr. A. C. Mackenzie, and it speaks well for the progress this young Society has made that all the difficulties were so successfully overcome; and the second was *The Sun Worshipers*, by A. Goring Thomas, which had already been produced at a former Concert. Its reproduction was amply justified by the accuracy and verve with which all the numbers were rendered. The solo parts in both works were taken by Miss Charlotte Clark (soprano) and Mr. George Wilson (tenor), and are especially deserving of praise. A small orchestra played the accompaniments in a satisfactory manner. The other numbers were very enjoyable. Miss Moore presided at the pianoforte, and we must again congratulate the Society on having such an accomplished musician as accompanist; Mr. K. W. Pentland assisted on the harmonium; Mr. George Maxwell was the Conductor, and to him, no doubt, is due the very marked improvement which the Society has made.

NAPIER, N.Z.—Mr. Spackman's Concert, at the Theatre Royal, on February 7, was very successful. Handel's "Occasional" Overture, and vocal and instrumental pieces by Hatton, Sir H. S. Oakley, Bishop, Barnby, with Mendelssohn's Overture *Son and Stranger*, were all well performed. A duet Sonata, by Mozart, scored by H. G. Spackman, was the next item, the choir then contributing Hatton's beautiful composition "Stars of the Summer Night." An arrangement of the Adagio from the Sonata Pathétique, by Beethoven, was played by Miss E. Williams, Messrs. Dicken, Humphries, and Spackman—pianoforte, violin, violoncello, and organ. Schubert's Overture *Rosamunde* was finely played by the orchestra, under the able direction of Mr. Spackman. The Napier amateurs are to be heartily congratulated on their efforts. A violin solo, "Fantasia sur Norma," by Alard, was played by Mr. Herman, and in response to an encore he gave Raff's Cavatina. Miss E. Williams and Mr. L. Armstrong contributed some songs, and the Concert was an artistic success.

NEWBURY.—Under the auspices of the Literary and Scientific Institute, the Orchestral Union gave an evening Concert on Tuesday, the 3rd ult. The Overture to *La Nozze de Figaro*, Haydn's "Farewell" Symphony, Bocherini's Minuet, and other selections, were well performed by the orchestra, under the able direction of Mr. Entwistle. Miss Alice Penfold sang Braga's "La Serenata," Mr. T. E. Gatehouse playing the violin obligato; Miss Howson gained an encore for "The Sailor's Knot," mainly, we imagine, from the sentiment conveyed by the words; and Mr. E. L. Staples, a light but pleasing tenor, was equally successful in the song "When love is high." Messrs. Staples, Cary, Hawkins, and Stradling formed a vocal quartet, the latter gentleman also giving "The lads in blue"; Miss Clara Draper displayed considerable command over the violoncello in a solo by Dunker, and Mr. Gatehouse played several violin solos with much success.

NORTHLEET.—The Choral Society gave their Fourth Concert in the Factory Hall, on the 17th ult., when Gaul's *Joan of Arc* and a miscellaneous selection were given. The soloists were Miss Tipple, Mr. Maxwell Todd, and Mr. Musgrove Tufnail, who rendered the various solos in a manner worthy of all praise. The choruses were excellently rendered by the Society. Mr. J. Carter Jenner was the Conductor and Mr. G. R. Ceiley accompanied.

NOTWICH.—On Easter Tuesday, after Evensong, a performance of Sacred Music was given in the Church of St. Mark, Lakenham, by the Choir, assisted by a few friends numbering about fifty voices in all. The selection consisted of solos and choruses from *Indus Macabreus* and *The Messiah*. Mr. J. W. Muirhead, Organist of the Church, conducted, and Mr. C. H. Duffield, Organist of St. John's, Timber Hill, presided at the organ. The offertory was in aid of the Church Restoration Fund.

OLDHAM.—At the fourth Concert of the season, on the 10th ult., *Judas Macabreus* was given by the St. Cecilia Music Society, at the King Street Co-operative Hall. The principals were Mrs. Wood, Miss Rell, Mr. C. Chaderton, and Mr. J. Whitaker (Fairworth). The band and chorus numbered about 110. The St. Cecilia band has been formed only during the current season, and it is very encouraging to note its rapid progress. The Conductor was Mr. J. F. Slater, F.C.O., who is to be congratulated upon raising the choir to such a degree of excellence. The recitatives were accompanied by Mr. John Lawton on the harmonium, and the violoncello obligato in the air, "Ah, wretched Israel," was played by Mr. Smith.

PEEL.—A selection from Mendelssohn's Oratorio *St. Paul* was given on the 12th ult. in the New Church, by the Douglas Vocal and Peel Choral Societies, amalgamated for the occasion, and assisted by a number of friends from Kinsley. Mr. E. Brown, F.C.O., Organist, and Choirmaster at King William's College, officiated as Conductor; Miss M. L. Wood was the Organist, and Mr. Harry Wood (violin) and Master D. Wood (flute) assisted in the accompaniments. The soloists were Mrs. Friend, Mrs. Brühl, Miss Boyde, Mr. J. E. Kelly, Mr. J. Lucas, and Mr. J. Cannell. The chorus sang well and the work reflected the greatest credit on all concerned.

PENRITH.—The sixth annual Concert of the Penrith Musical Society was given in the Crown Hotel Assembly Room, on the 13th ult. The first part of the programme consisted of J. F. Barnett's Cantata *The Ancient Mariner*. The principal solos fell to Miss Holt, Mrs. Monington, Mr. Holberry Hagyard, and Mr. Salkeld. The choruses were very creditably performed. The band consisted of twenty-one instruments, led by Mr. James Crozier, of Carlisle; Miss Nicholson presided at the pianoforte, Miss Openshaw at the harmonium, and the Rev. W. J. Marsh was the Conductor. The second half of the programme consisted of vocal and instrumental selections. Miss Jessie Holt sang "Angels ever bright and fair," accompanied on the harp by Madame Frost, and as an encore she gave "Home, sweet home."

PORTLOCK, SOMERSET.—Mendelssohn's *Lauda Sion* was given as the Anthem during the service on the 15th ult., in the Parish Church. The choruses were served by the Church Choir, with but few extra voices, and there was an orchestra of twenty-two instruments, with Mr. Sadler as leader.—At a Concert, on the 10th ult., the Second Symphony of Beethoven was performed by the orchestra. Solos were played by Mr. Sadler (violin), by Colonel Twyte (horn), and Captain Acland Twyte (clarinet). Two movements of Beethoven's Septet were given. The vocalists were Miss Amy Bull, Mr. Powell (of Taunton), and Dr. Ollerhead.

REDRUTH, CORNWALL.—Mendelssohn's *Elifiah* was given by the Choral Society, on the 9th ult., in the United Methodist Chapel. The chief vocalists were Miss Kate Fusselle, Miss Lily Rowe, Mr. Morgan (of Bristol), and Mr. Montague Worlock. Master Leo Heath took the piano part. The chorus, numbering about 100, sang well, the points were taken up with precision, and the lights and shades of expression were closely observed. Mr. J. Heie, Mus. Bac., presided at the organ. Mr. John Pardew led his quintet of strings most efficiently. The Conductor was Mr. R. H. Heath.

RYDE, I.W.—On Thursday, the 5th ult., a new Cantata entitled *Brasilis*, by James C. Beazley, was produced for the first time. The performance was very successful, and reflected credit on all who took part in it.—The Choral Union, under the able leadership of Miss Margaret F. Fowler, gave a very spirited and successful rendering of Mendelssohn's *St. Paul* on Monday evening, the 16th ult. The tone and precision of the chorus were excellent. An efficient orchestra (composed mainly of local amateurs) performed the accompaniments, and the solos were taken by Miss Mary Bliss, Mrs. Seymour Kelly, Mr. John Probert, and Mr. Vaughan Edwards.

SALTASH.—The Choral Society gave a Concert at the Guildhall on the 13th ult. Gaul's Cantata *Joan of Arc* occupied the chief place on the programme, and was followed by a miscellaneous selection. The performers were Miss Hicks, of Torquay; Mr. Mason, Vicar Choral of Lichfield Cathedral; and Mr. Musgrove Tufnail, R.A.M. The chorus numbered seventy voices. Mr. John Pardew and Mr. J. W. Wingate were the principal violinists. Miss B. Tregillus was at the organ, and Miss Tinson, of Liskeard, accompanied. Mr. A. C. Fauli discharged the duties of Conductor.

SEVENOAKS.—An excellent Concert was given by the Kippington Choral Society, on the 23rd ult., when Mendelssohn's *Athalie* constituted the chief feature. The principal vocalists were Miss Ethel Winn, who, notwithstanding she was suffering from a severe cold, sang with much spirit, and Madame Leonora Popple, who displayed a refined style in the contralto music. Solo-nrds parts were sung by Mrs. Nugent and Miss Wilson; the connective verses were recited with dramatic effect by Mr. Charles Fry. The choir, although wanting firmness in attack, sang, on the whole, very commendably; and a small, but efficient orchestra, amongst whom were Mr. W. F. Reed, Mr. Spelman, Mr. Whitehead, and other professional instrumentalists, gave a very spirited rendering of the Overture and War March. Much credit is due to Mr. Henry Spain, the Hon. Conductor, for his conscientious care in conducting, which ensured a very satisfactory result. In addition to the vocalists named, Miss Bechner, Mrs. Spain, Miss Parson, and Mr. Hardcastle appeared in the miscellaneous second part, and a pianoforte solo was given by Miss Lily McLaughlin.

SIRIUSBURY.—The Harmonic Society gave a most successful performance of Dr. Heap's *Hall of Asotol*, under the conductorship of the composer, on the 14th ult. The soloists, Miss Bertha Moore, Miss Alice James, Messrs. Lloyd James and Horrex, rendered their respective parts in an able, effective manner, and the band, small, though of excellent quality, contributed in no slight degree to the general excellence of the performance. The choruses had been prepared with much care by the Society's Conductor, Mr. Lea.

SUROPSHIRE.—On the 6th ult. the united parishes of Longnor and Leobotwood held a Concert in aid of their Schoolroom fund. The performers were Miss J. Hope-Edwards, Miss K. Corbett (pianoforte), Miss L. Jones, Miss A. Corbett, Mr. E. Gamble, Rev. Donald Carr (Vicar of Woolstaston), Mr. James Jones, Mr. R. Days, and a Glee Party.

SOUTHAMPTON.—Two grand orchestral and vocal Concerts (sacred) were given in the Philharmonic Hall on Good Friday. The vocalists were Mrs. Ivimey (soprano) and Mr. Charles Geddes (baritone). The orchestral portion of the programme was splendidly performed by a string band of thirty performers, comprising all the leading professional instrumentalists of the town. Mr. G. Howes conducted.

STAMFORD.—The Musical Society gave its first Concert at the Assembly Rooms, on Friday, the 6th ult. The first part of the Concert consisted of Dr. Stainer's *Daughter of Jairus*. The orchestra was led by Mr. A. Rippon, of Stamford, and there was a chorus of about sixty. The soloists were Miss Duddington, Mr. W. Clarke, and Mr. J. B. Smith, all of Peterborough. The second part of the Concert was of a miscellaneous character. The Conductor was Mr. Haydon Hare, Organist of All Saints' Church, pupil of Dr. Keeton, of Peterborough.

STOKE-PORT.—The members of the Musical Society gave a very successful Concert (the last of the season) in the Town Hall, on the 5th ult. The programme consisted of Sir Sterndale Bennett's *The Woman of Samaria*, and a miscellaneous selection. The soloists were Mrs. Glover-Eaton, Miss Hemmings, Mr. George Blandford, Mr. Edward Nole, all of whom gave great satisfaction. In the second part Mr. G. Wallace Hill (of Birmingham) gave two beautiful solos with much ability. Mr. J. Irving Glover played the harmonium and Mr. J. L. Wedley the pianoforte. Mr. Fred. J. Griniths (Organist and Choirmaster of All Saints, Widdon) conducted.

SUTTON AND MANSHIELD.—The United Harmonic Societies gave two Concerts in Easter week, the first at the National Schools, Sutton-in-Ashfield, on Easter Tuesday, the 3rd ult., the second at the Wesleyan Chapel, Mansfield, on the following day. Haydn's *Creation* (Parts 1 and 2) was the chief work selected, with a miscellaneous second part. The vocalists were Miss Adelaide Mullen, Miss Mitchell, Mr. Charles Blagrove, and Mr. Dingley Shaw. The band and chorus consisted of 200 performers. The Leader was Mr. J. E. Pickering, Nottingham; the Organist was Mr. T. Pickard, and the Conductor, Mr. Arthur Howard Bonser.

WAKEFIELD.—On the 25th ult. a special Musical Service was held in the Parish Church, when the Gratiot's *The Passion of our Lord*, by C. H. Graun, was given by an augmented choir of about sixty voices, including a number of lady vocalists. Mr. M. H. Peacock, the honorary choirmaster, may be heartily congratulated upon the success of the service, and he deserves the thanks of the musical public of Wakefield for making them acquainted with the work. All the concerted portions were given with much expression and precision. The Arias in the work were omitted, but the necessary connective-relatives were given by Mrs. W. A. Statter, Mr. J. M. Walker, Mr. A. Westwood, and Mr. W. Radley. The trio "Lament and weep" was sung by Miss Wright, Mrs. H. Wood, and Mr. Walker. The accompaniments were played by Mr. Hardy, who also performed as a fitting introduction to the work Bach's Fugue in E flat, the "St. Anne."

WALSALL.—On Easter Sunday at the Parish Church, after evensong, the second part of Gounod's *Redemption* was performed, the choir being largely augmented for the occasion, the full orchestra being most ably led by Mr. Fred. Ward, of Birmingham. The *Redemption* was preceded by the Adagio from Mendelssohn's *Scottish Symphony*, and, after the blessing, Handel's Overture to the *Occasional Oratorio* was played. The Conductor was Mr. John E. Jellicoe, Organist of the Church, and Mr. Horace Chant was the Organist. The whole was a most efficient and satisfactory rendering, given with befitting reverence; and the behaviour of the vast congregation left nothing to be desired.

WARMISTON.—On Easter Tuesday the Grammar School gave its annual Invitation Concert. The programme included Haydn's First Mass, the Overture to *Zampa*, Mr. Westworth Bennett's *Viola Concerto*, Beethoven's Eighth Symphony, and Mendelssohn's chorus, "Thanks be to God" (*Eljah*). There was a complete orchestra, and Dr. Alcock and his son, Mr. T. C. Alcock, head and second masters respectively, conducted. The Mass was admirably performed, and the singing of the School Choir showed careful preparation. The School has already performed at its previous Easter Concerts the following among other works:—Beethoven, seven Symphonies (four entire), *Ruins of Athens*, Overtures to *Prometheus*, *Coriolan*, Choral *Pastorale*, &c.; Weber, Overtures *Oberon*, *Der Freischütz*, *Jubel*, *Jubilee Cantata*,

Preciosa (complete), &c.; Handel, *Acis and Galatea*, Coronation Anthem, &c.; Haydn, *Spring*, First Mass, Symphonies in C, D, &c.; Smart's *Bride of Dunkerton*; Mendelssohn, G Minor Concerto, Part-songs, &c.

WATERFORD.—On Easter Sunday the services at St. Patrick's Church were effectively rendered by the choir of about thirty voices. The Anthem "Now is Christ risen," by Allen, with the other parts of the services, were hearty, reverent, and appropriate, and reflected much credit on the Organist, Mr. Charles Davies. On this occasion the Psalms were chanted for the first time in the history of this church. Mr. Davies played as volunteers, "I know that my Redeemer liveth," "The trumpet shall sound," and "Worthy is the Lamb."—A performance of Haydn's *Creation* was given, on Thursday, the 12th ult., in the Protestant Hall, by the Cathedral Choir, under the leadership of Mr. Morland, the Cathedral Organist. The parts of Gabriel, Uriel, and Raphael were taken by Master Alick Chesnut and Messrs. Atherton and Fielding respectively. On the whole, the performance was fairly good; Mr. Morland presided at the harmonium, and Mrs. Beum at the pianoforte.

WHALLEY.—The Vocal Society brought its season to a close on Friday, the 13th ult., the programme including *Wreck of the Hesperus* (Anderson) and *Heary Prayer* (Mendelssohn). Mr. W. H. Robinson, of Blackburn, was the Conductor.

WRETHAM.—The Philharmonic Society gave its first Concert of the present season on the 10th ult., in the Public Hall. The first part of the performance consisted of Bennett's *Woman of Samaria*, the second part of Mendelssohn's *Lorelei*, and a short miscellaneous selection. The principal artists were Miss Adelaide Mullen, Miss Coyte Turner, Messrs. Beaumont and W. H. Arerton. The chorus acquitted themselves admirably in the Cantata, the attack being excellent and the light and shade carefully marked throughout. *Lorelei* was performed for the first time in the neighbourhood, and made a great impression. The band, chiefly from Mr. Hall's orchestra, was ably led by Mr. T. Shaw. The work was brilliantly sung and evoked the warmest applause. A word of special praise must be given to Miss Mullen, who infused much dramatic power into the very trying soprano music, which she sang admirably. The Rev. C. Hylton Stewart, Precentor of Chester, conducted.

YEWSELY.—On the 16th ult. Dr. Stainer's Cantata *The Daughter of Jairus* was given before a crowded audience in St. Matthew's Schools, by the Choral Society, as the first part of their programme, which also included solos, duets, quartets, part-songs, and instrumental selections. The performers were Miss Edith Price, Miss Amy Beckett, Messrs. Oliver, Hugh Roy, Fulker, Thonger, Hall, and Bragg, vocalists; Mr. Neighbour, violin; Miss Beckett, pianoforte; Mr. English, organ. Mr. Davis conducted.

ORGAN APPOINTMENTS.—Mr. Victor G. Gollmick, Organist and Choirmaster to Brunswick Chapel, Upper Berkeley Street.—Mr. H. S. Chipperfield, Organist and Choirmaster to St. Paul's, Dunhill Row, E.C.—Mr. F. W. Newrick, Organist and Choirmaster to St. John's Wesleyan Church, Sunderland.—Mr. Ernest N. Cullum, Organist for the season to the English Church, Lucerne, Switzerland.—Mr. T. S. Kendall, B.A., Organist and Director of the Choir of the Parish Church at Bodmin, Cornwall.—Mr. Fred. B. Townend, Organist and Choirmaster to Brentwood Parish Church.—Mr. A. E. P. Hughes, to St. Paul's Church, New Warrington.—Mr. Robert Wm. Liddle, Organist and Choirmaster to Southwell Minster.—Mr. George H. Mole, Organist and Choirmaster to Barbican Congregational Church, New North Road.—Mr. Henry Hollowell, A.C.O., Organist and Choirmaster to St. John's Church, Keswick.—Mr. W. L. Palmer, Organist and Choirmaster to the Unthanks Road Baptist Church, Norwich.—Mr. H. Stanbrook, Organist and Choirmaster to All Saints' Church, Windsor.—Mr. Charles Haydn Arnold, Organist and Choirmaster to Killaloe Cathedral, near Limerick.—Mr. W. H. Edwards, to St. John's Church, Fulham.

CHOIR APPOINTMENTS.—Mr. Henri G. Rivière (Alto), to Wells Cathedral.—Mr. Herbert V. Minikin (Alto), to St. Stephen's, South Kensington.—Mr. C. A. Dugate (Alto), to Chapel Royal, Hampton Court.—Mr. Sadleir Brown (Tenor), to Holy Trinity, Sloane Street.—Mr. Albert E. Belton (Bass), to St. Matthew's Church, St. Petersburg Place, W.—Mr. J. Norton (Bass), to Berkeley Chapel, Mayfair.—Mr. Edward J. Kelly (Tenor), to St. John's Church, Fulham.

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